

# Archæologia Cambrensis.

THIRD SERIES, No. VII.—JULY, 1856.

## LIST OF EARLY BRITISH REMAINS IN WALES.

### No. VII.

#### MONTGOMERYSHIRE.

(Continued from page 90.)

#### III.—ERECT STONES AND MEINI HIRION.

*Maen-hir*,—In the meadow, on the south side of the Banw, one mile west from Garthbibio.

*Maen Llwyd*,—Erect stone, half a mile east from Machynlleth.

*Meini Llwydion*,—Two erect stones, at Rhos dyrnog, five miles west from Llanbrynmair.

*Carregwen*,—Erect stone, on the mountain, two miles south-south-east from the source of the Severn, eight miles north-west-by-west from Llanidloes.

*Garreg Hir*,—Near Llyn mawr, two miles north-west from Llanwnnog.

*Maen-hir*,—In the valley of the Tarannon, half a mile north-by-east from Trefeglwys.

*Maen-hir*,—On the side of the hill near Cyffiau, one mile north-north-east from Trefeglwys.

*Maen Col*,—At Glangwden, one mile south from Trefeglwys.

*Cantlin Stone*,—Erect stone on the Kerry Hill, near

where the ancient intrenchment, called Upper Short Ditch, crosses the ridge, three miles south-east from Kerry.

*Garreg Llwyd*,—Erect stone, one mile north from Aberhavesp.

*Maen-hir*,—On the west side of the Roman camp, Caer Flos, one mile and three quarters north-west from Montgomery.

*Maen Llwyd*,—Name of a house, one mile east-south-east from Llanmerewig, where most probably a maen-hir stood.

*Maen Beuno*,—Erect stone in a lane leading to the Severn, one mile north-by-east from Berriew.

*Cerrig y Noddfa*,—Three erect stones in the parish of Darowen.

#### IV.—CROMLECHAU.

None hitherto observed.

#### V.—EARLY BUILDINGS AND CYTTIAU.

*Gwely Wddyn*,—Site of ancient building, half a mile south from Llanwddyn, on the opposite side of the Vyrnwy.

*Lle'r Hen Eglwys*,—Site of early building, three miles and a half north-by-west from Llanwddyn, in a valley near the stream, and on a line of ancient road, probably Roman. This may be found to be a Roman outlying camp.

*Tre-Castell*,—Remains of ancient buildings, one mile north-east from Caersws.

*Llech croen 'r Ych*,—Early remains on the hill, one mile and a half east-by-south from Llanbrynmair.

*Cerrig Caerau*,—Ditto, ditto.

*Pen-y-grog-pren*,—Place so called, on the mountains, six miles west-south-west from Llanbrynmair, where an execution may have taken place. It is on a line of ancient road leading from the vale of the Severn to that of the Dyfi.

*Bryn Saethu*,—At Mathyrafal, two miles and a half south-west from Meifod.

## VI.—CIRCLES.

None hitherto observed.

## VII.—EARLY ROADS, TRACKWAYS, SARNAU.

*Ancient Road*,—Stretching north-west from Llangynnog, by Milltir Gerrig, and crossing the ridge of the Berwyn mountains at Trum y Sarn, towards Bala. This may have been a Roman line of road.

*Ancient Road, or Trackway*,—Crossing the ridge of the Berwyn mountains, at the head of the valley of Pennant Melangell, towards Bala, by Bwlch Croes fagl.

Another road, going by another pass of the same name, occurs in the next valley to the south. This latter is very likely to have been a Roman line of communication.

*Ancient Road*,—At the head of the valley of the Vyrnyw, seven miles north-west from Llanwddyn, crossing the Berwyn ridge in a northerly direction, and running down by Hirnant towards Bala. This may have been a Roman line of communication.

*Ancient Road*,—At Bwlch y pawl, crossing the Berwyn ridge, at the head of Nant Idda, five miles north-west from Llanwddyn.

*Ancient Road*,—Called Ffordd gefn, leading over the hills south-west from Llangynog to Llanwddyn.

*Ancient Trackway*,—Called Llwybr heulen, two miles south-east from Hirnant.

*Ancient Road*,—Called Cefn hir Fynydd, running along the hills in a south-west direction, one mile south-east from Hirnant.

*Ancient Road*,—Running north along Cwm Tafolog, perhaps a Roman line of communication.

*Ancient Road*,—Leading down the valley of the Dulas, from above Aber Llefeni, probably Roman.

*Ancient Road*,—Probable line of road from the valley of the Severn to that of the Dyfi, nearly coincident with that of the actual mountain-road from Llanidloes to Machynlleth.

*Ancient Road*,—Leading from Llawr y glyn, by Dylifi mines and Penegoes.

*Ancient Road*,—Probable line of road, called Ffos llwyd, running north-west towards the highest portion of the Ystwyth river.

*Ancient Road*,—Leading north-east from Carno, along the ridge of Pen y clogiau.

*Ancient Road*,—Most probably leading north-west by Carno, from the Severn to the Dyfi, not to be confounded with the line of Roman road leading up part of the same valley, from Caersws, towards Pennal and Caer Gai.

*Ancient Road*,—Probable line of ancient trackway, leading over the hills south from Llandinam, near the line of Roman road in the same district.

*Trackways*,—Two, leading, one from Llanidloes, and the other from Caersws, to the large camp on Cefn Carnedd.

*Ancient Road*,—Long line of ancient road, running all along the ridge of the Kerry Hills, from Bishop's Castle down to a point due south of Newtown. It is in one place called Saeson bank, and it is partly coincident there with the boundary of Montgomery and Salop.

*Ancient Road*,—Leading from the valley of the Severn, by Llanmerewig, across the Kerry ridge, by the ancient intrenchment called Upper Short Ditch, into Clun Forest.

*Ancient Road*,—Leading northward from Llanwnnog, over Mynydd Llyn mawr, to Dinas Mawddwy.

*Ancient Road*,—Leading from Montgomery, by Gwern y Goe, across the Kerry ridges, by the ancient intrenchment called Lower Short Ditch, into Clun Forest.

*Ancient Road*,—Leading from Kerry, across the Kerry ridge, by a tumulus, towards Castell Bryn Amlwg, in Clun Forest.

*Ancient Road*,—Leading over the Corndon range in a south-west direction.

*Ancient Road*,—Leading from the ford over the Severn, near Forden, north-west by Berriew into the hills, towards Llanfair.

*Ancient Road*,—Following the ridge of the Long



Mynd, not improbably used as a Roman line of communication.

*Ancient Road*,—Probably crossing from the ford over the Severn, at Welshpool, to the ford over the Vyrnwy, at Cil, in a north-west direction.

### VIII.—DYKES AND INTRENCHMENTS.

*Clawdd Mawr*—Ancient intrenchment, on the hill two miles south-east from Hirnant, probably guarding an ancient road or trackway, called Llwybr heulen.

*Intrenchment or Dyke*,—Called the Giant's Grove, running across the line of ancient road on the mountain, two miles south-east from Llandinam.

*Intrenchment*,—Across the line of ancient road, at the south-west extremity of the Kerry ridge, four miles south-east from Newtown.

*Intrenchment*,—Called Wyle Cop, one mile north from Llanwnnog.

*Intrenchment*,—Called Upper Short Ditch, across the line of ancient road on the Kerry ridge, six miles south-east from Newtown.

*Intrenchment*,—Called Lower Short Ditch, across the line of ancient road on the Kerry ridge, seven miles and a quarter east-south-east from Newtown.

*Intrenchment*,—On the hill, two miles north-north-west from Berriew.

*Intrenchment*,—Small earth-work opposite the National School, in the southern part of Welshpool.

*Intrenchment*,—Near Ystym Colwyn, three miles north-east from Meifod.

*Offa's Dyke*,—Entering Montgomeryshire at Llanymynach, and stretching southerly till it crosses the Kerry hills. Described in *Archæologia Cambrensis*, vol. ii. Third Series, p. 1.

General Summary for Montgomeryshire:—

1. Camps, Cestyll, . . . . .	82
2. Tumuli or Carneddau, and Beddau, . . . . .	97
3. Erect Stones and Meini Hirion, . . . . .	17
4. Cromlechau, . . . . .	0

5. Early Buildings and Cyttiau, . . . . .	6
6. Circles, . . . . .	0
7. Early Roads, Trackways, Sarnau, . . . . .	27
8. Dykes and Intrenchments, . . . . .	9

It is a remarkable circumstance that no cromlechs nor circles should, as yet, have been observed in Montgomeryshire; or, if observed, that they should not have been generally made known. We may, however, expect that future researches, carried on over so wide an extent of country, will bring to light several new objects in each of the above classes; and therefore, as in the lists of other districts already published, it must be understood that the numbers given are only approximative. Assistance, towards rectifying and completing this, and the other lists of Early British Remains, is earnestly desired.

H. L. J.

#### NOTES.

*The Moat near Caersws.*—On the south side, within the moat, is a large mount; the remainder consists of an oblong area defended by a lofty vallum and deep fosse. In the immediate vicinity is *Rhos Diarbed*, or the field where no quarter was given.

*Tumulus at the junction of the Twymyn and Ial rivers.*—This is supposed to be the site of Castell Tafol-wern, where Owain Cyfeilliog resided. Some parts were walled. It is in the township of Tafol-wern, and parish of Llanbryn-mair.

*Carn Wylva, three miles north-east of Plyllymon.*—Here was fought the contest between Owain Glyndwr and the Flemings, A.D. 1401, called the battle of Mynydd Hyddgen.

*The Gaer at Carno.*—Within its centre was a huge carn, whence my informant told me he remembered more than 1000 loads of stone having been removed for fencing and road purposes.

*Cerrig y Noddfa.*—In the parish of Darowen is the township of Noddfa, the name of which implies a place of refuge, or a sanctuary, its limits being probably described by three stones,—one called Carreg y Noddfa, standing about a mile to the east of the church; another large stone standing about one mile to the south of the church; and a smaller stone about the same distance north-east of the church.—See Lewis' *Topographical Dictionary*, *sub voce* "Darowen."

T. O. MORGAN.

## ON THE METHODS EMPLOYED BY THE ANCIENTS IN WORKING GOLD MINES.

(Continued from page 138.)

### SECTION II.

WE now arrive at a well known passage in the *Encyclopædia of Antiquity*, often incorrectly translated.

Pliny's description of the "three modes of obtaining gold," in the Thirty-third Book of his great work, though generally intelligible, notwithstanding the efforts of learned commentators, is replete with minor difficulties.<sup>1</sup> It might have been expected that so universal a scholar, having borne an important office, not only in Africa, but also in Spain, (the mining country of antiquity,) would have given a very clear account of mining operations. Unfortunately, either from careless and ignorant transcription, or from corruptions introduced into the text by the alchemists,<sup>2</sup>—those wrong-headed students of the dark ages,—aided and abetted by some obscurity and oratorical affectation in the original,—the twenty-first chapter, "On obtaining gold," is far from being plain and per-

<sup>1</sup> The text of the edition of Franzius has been, for the most part, followed. He has not added much to Hardouin's notes; recourse has been had to the various readings, when they seemed to throw light on the meaning. Dr. Bostock's translation of the Thirty-third Book (published as a specimen) has been consulted; it is valuable, but, in the twenty-first chapter, not close enough to the original, perhaps from his following the elaborate French translation, which, he says, "fails in conveying an idea of the style of the original."  
—(Note to Preface. London. 1828.)

<sup>2</sup> The alchemists started from the conceit that the principal design of nature, in all mines, was to produce gold, and that it has been obstructed where other minerals were formed. With this in their heads, they set about perfecting the imperfect metals,—iron, lead, copper, and the rest,—and thus making gold. This *magnum opus*,—the search after the philosophers' stone,—bewitched them. They looked for "the seed of gold" in antimony, honey, manna, rosemary; in the blood, brain and hearts of animals. They asserted that it was incontestible that *the sun is gold*, and that it is cupelled by the fires of the stars around it, and that the rays are sparkles from it. This was more expensive than table turning, or spirit rapping.

spicuous, even to the attentive reader. Confining himself to the modes of working prevalent in Europe, "gold," he states, "is derived from these sources,—

"1. From the beds of rivers, such as the Tagus, the Po, the Hebrus, and others, in small particles, or dust,—thoroughly cleansed by the wear of passage.

"2. From earth dug out of pits.

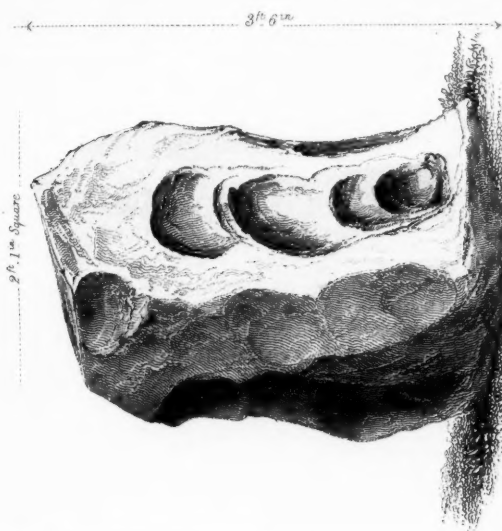
"3. From the breaking down of mountains."

I.—As to the first method, by Washings, or *wet diggings*. The Spanish mining term for the earth, or clay, —*segullum*,<sup>3</sup>—the token of gold, (like the blue clay of California,) is given. The washing out the sand from the river's bed, and conjecturing its quality from the subsiding deposit, is next mentioned. Here Pliny notices "the recent finding of gold on the surface, in Dalmatia, during Nero's reign, when, by rare good fortune, the yield was at the rate even of fifty pounds weight in a day."<sup>4</sup> [The list of officers and troops in Britain, contained in the *Notitia*, twice mentions the Dalmatian Horse, whilst the Britons were quartered in Spain, Rhætia, and Illyricum.]

For a more spirited picture of the "cradle rockers and prospecters" of antiquity, we must turn to a neglected poet. Manilius (lib. v. 527) thus predicts the pursuits of the individual born under the influence of "the starred Ethiop queen," Cassiopæa:—

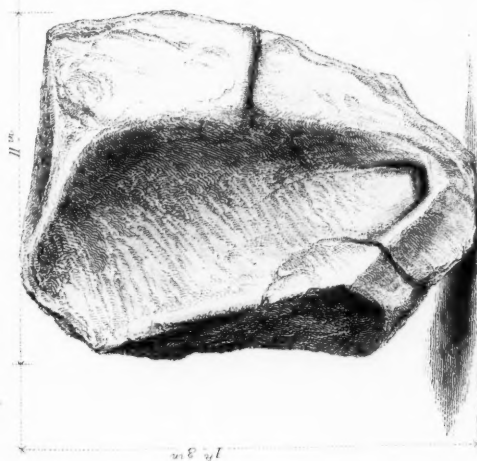
<sup>3</sup> The *Segullum* seems to answer to the *cascalho* of Brazil, and the stiff red clay abounding with small pieces of quartz, at Bathurst, into which the gold, sinking through the upper sandy layer, by the action of the water and its own specific gravity, subsides, and remains imbedded. Dr. Bostock says that, according to the French translation, *segullo* is an old Spanish word, still in use among the Castellians. —(Tom. x. pp. 584, 5, *Note*.) If from the Hebrew זָהָב *segor*, it may have been a Phœnician term. Gold is mentioned seven times in Job xxviii.,—the mining chapter of the Bible.

<sup>4</sup> "If the earth contains gold, a kind of gum, called *talutatum*, is found just below the sod." Dr. Bostock says, in some copies we have *alutationem*, in others, *alutatum*. Martinius suggests the derivation à luto. The early Editors avoid the difficulty with justifiable caution by an omission. Some local name of a diluvial deposit seems to be meant.



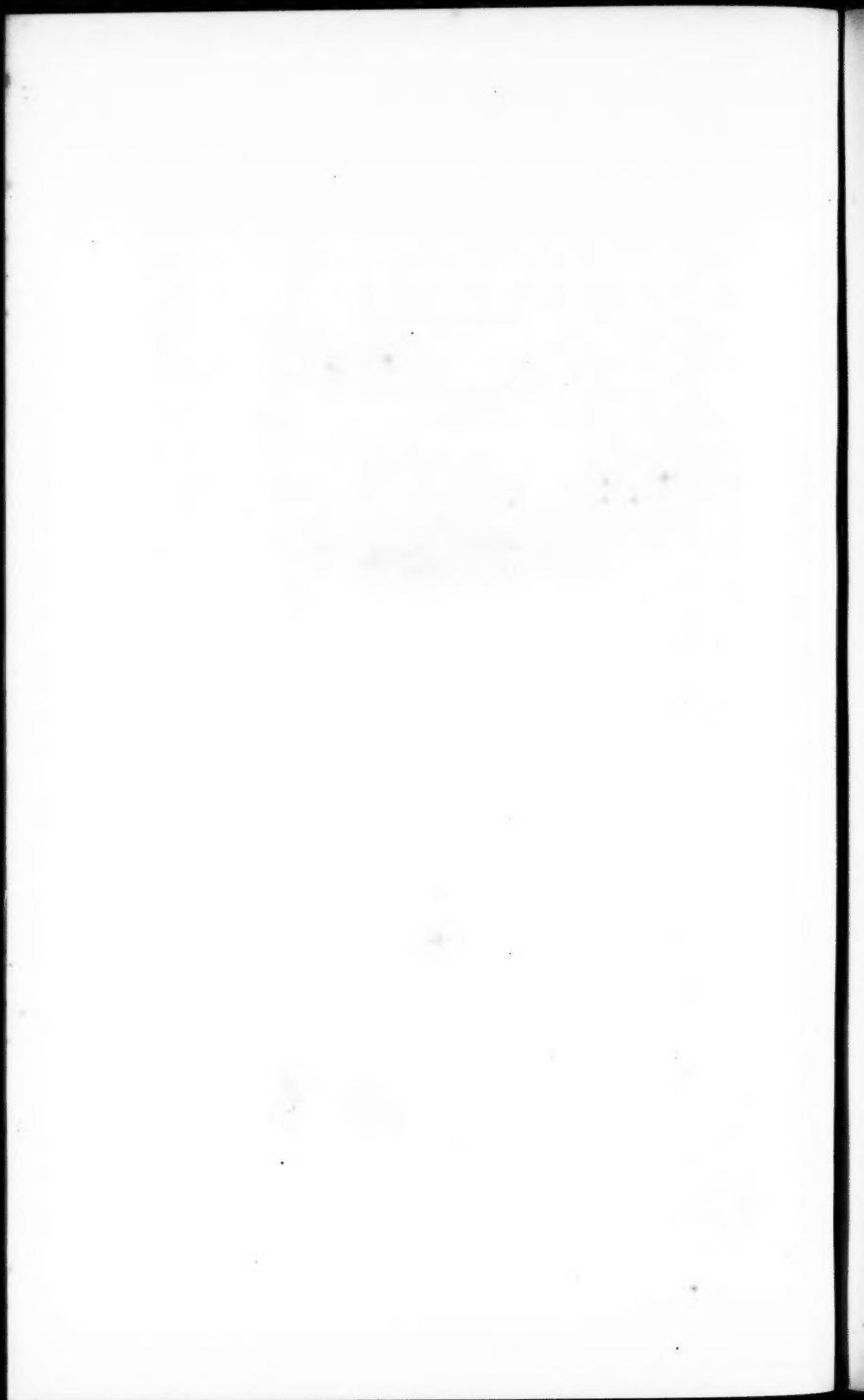
*Carrey Penstons.  
at Dolanchoy, Carmarthenshire.*

2 ft. 1 in. Square.



*Fragment of Roman gold smelter's crucible  
at Dolanchoy, Carmarthenshire.*

1 ft. 3 in.



"Ille etiam fulvas avidus numerabit arenas,  
 Perfundetque novo stellantia littora ponto,  
 Parvaque ramentis faciet momenta minutis.  
 . . . . .

Vorticibus mediis oculos immittet avaros:  
 Talia Cassiope nascentum pectora finget."

The lore of Salmasius, in his *Exercitationes*, does not quite obscure this busy scene of "prospecting, digging, and cradling."<sup>5</sup>

II.—The second method of obtaining gold, according to Pliny, was from Pits, or *dry diggings*. He says,—

"The ore called *canalicium*, or *canaliense*, is found adhering to the grit of the stone. It does not sparkle, as in the oriental sapphire, and the Thebaic stone, and many other gems, but surrounds the grains of the matrix. The streaks, or channels, of these veins spread out along the sides of the pits, (whence the name of *channelled gold*.) The earth is propped up by wooden pillars. What is dug out is broken up, washed, roasted, ground to powder, and stamped with rammers. Then the scoria from the gold is pounded, and remelted.

"The part that comes out of the furnace is called *silver*, while the impure dross thrown out from the stove is called scoria, from whatever metal derived. The scoria of gold is pounded, and again subjected to the fire. The smelting pots are made of a white clayey earth, called *tasconium*.<sup>6</sup> No other substance will stand the blast, the heat, and the blazing metal."

In the "gullies" of the mountains, in the alluvial deposits in the "creeks," or inland water holes, even in

<sup>5</sup> As repeated washing was indispensable in every method of obtaining gold, the Egyptian hieroglyphic represents, it is said, the *bowl* in which it was washed, the *cloth* through which it was strained, and the *dropping* of the water, united into one character. The Theban stone is described by Pliny (lib. xxxvi. c. 13) as "spotted with gold," and was used for mullers to grind medicines for the eye, or for pestles to pound it. The gold in *lapis lazuli* is particularly sparkling. Hence the epithet *stellantia*.

<sup>6</sup> *Tasconium*.—The derivation of this word is unknown; it may be the name of the place where the clay was dug. The *Tasci*, (Pliny, iii. c. 5,) the former inhabitants of Mount Aureolus, (Montaubon,) who lived in Narbonne, may have supplied it from their territories. There is a river *Tasco*, which ultimately pours its waters into the Garonne, marked in some maps; but I have never met with a map *ad mentem Plinii*.

the streets of the new built towns in Australia, gold mixed with quartz, or from the disintegration of granite, has been found, since 1851, in grains, in scales, and scraps, and flakes, (*ramenta*,) and in lumps, or nuggets, from the size of dust shot up to a hundredweight. Ardently has this second mode of obtaining the ore,—by digging shafts,—been pursued, and on the most extensive scale. The supply from New South Wales and Victoria has hitherto surpassed that of Guinea, Bengal, Sumatra, Siberia, and even California; nor did that from ancient Iberia, Thrace, Lydia, Armenia, Arabia, and Æthiopia equal it.

III.—The third method indicated by Pliny<sup>7</sup> seems to be the quarrying the solid rock, and following up the veins of the quartz. The toil, he states, “exceeds that of the Giants,” and, he might have added, is for the most part equally unprofitable and misspent. “Galleries are driven into the sides of mountains, which are vaulted with arches, to support the roof.” Refractory obstacles, running counter, are undermined, or avoided. “Amongst the most stubborn, is a kind of clay mixed with grit, called white rock. Though almost impenetrable, it is attacked with iron wedges and mallets.” (Whether this means veins of quartz traversing clay slate, or granite, does not appear, but *marmor* seems the generic name of any white and shining rock, *silex* of any very tough one.) There is then an imaginative description of the effects of breaking down the haunches of the supporting arches, and the sinking in of the superincumbent mass. “Notice of this is given by a watchman at the top of the hill, who

<sup>7</sup> Several embellishments are left out from the account of this third method of obtaining gold. *Aurum* probably comes from *aur*, light, or splendour. Thus Virgil,—“Discolor inde auri per ramos aura refulsit.”—(*Æn.* vi. 204.) The most usual distinctions are into *factum*, wrought gold, plate, &c.; *infectum*, bullion; *signatum*, coined. It is curious that Cicero pro L. Flacco, c. 28, should notice the *aurum Judaicum*, exported from Italy and the provinces to Jerusalem, till forbidden by law. The collection of the particles of gold by voltaic currents into a vein, as shown by Mr. Fox, promises a new æra in the assay of minerals.



warns the workmen to leave the mine, before the inconceivable crash of earth, and rush of air." Then follows "the equal toil and greater expense of bringing water along the ridges of the hills, to wash the spoil heaps." The level must have been carefully taken before, that there may be a powerful stream at the junction of the feeder with the main channel, and a good head of water above. The contributory conduits are propped up, and carried across valleys; rocks are cut through, and a bearing thus found for the supports of the wooden troughs; the adventurous engineer who takes the levels is forced to be supported by ropes, "in the situation of a bird, and thus marks out the water course." The *arrugiæ* and *corrugi*<sup>8</sup> of Pliny are probably local names for the confluence of streams. Du Fresne says that *arrogo* means, in old Spanish documents, a rivulet. Pliny thus proceeds:—

"When they have brought the water to the brow of the hill, they dig large ponds, two hundred feet in length and breadth, and ten in depth; in these they generally leave five sluices, three feet square. When the reservoir is full, on the opening of the flood gates, the torrent rushes forth with such force as to drive down rocks before it."

There is still another work on the flat: hollows through which the water may gush down are made, called *agangæ*,<sup>9</sup> to allow the heavier matter to subside. Furze is laid at the bottom in tiers; this shrub is rough, and serves to detain the gold. The sides are boarded across; and the troughs being raised on the steep, the current thus flows to the earth in stages, (*i.e.* over the boarded compartments;) the soil raised from the pits, with so much toil, in the former method, in order not to fill them, is thus washed off. Gold won by diverting the streams (*arrugiâ que-*

<sup>8</sup> Littleton says that *arrugiæ* is *quasi ὀρυγή*, a digging, in Greek. Strabo uses *χρυσωρυχέιον*, for a gold mine.

<sup>9</sup> These *agangæ*, or *agogæ*, (the last word is Greek,) are to imitate the pockets, or depressions, in the streams where the *wash gold* lodges naturally. The object of the cleats nailed across the modern sloping tables is the same. Agatharcides describes the method of sponging off the refuse, by the workmen called *sellangeis*.—(Hudson, i. p. 25.)

*situm*) is not smelted, but at once has all its properties. "Lumps exceeding ten pounds are thus found, as well as in the pits."<sup>1</sup> The Spaniards call them *palacæ*, others *palacrana*; the small grains *palcæ*.—(*Martial*, lib. xii. 57.) These words are probably from the same root as the Welsh *pâl*, the Latin *pila*, and the French and English *ball*, *ballot*, *balloon*.<sup>2</sup>

"The furze said to be used for lining the troughs is dried and burnt, and the ashes washed, a sod being laid under them, on which the gold may settle. Some writers have asserted that in this way 200,000 pounds weight is procured every year from Asturia, Gallaecia, and Lusitania. Asturia, however, produces the most, nor has there been in any other part of the world such an abundance for so long a continuance."<sup>3</sup>

<sup>1</sup> In June, 1851, a mass of gold, weighing one hundred and six pounds, was found at the junction of the Meroo and Merinda creeks, tributaries of the Macquarrie, fifty-three miles from Bathurst. In the museum at St. Petersburg, there is a mass, from the Oural Mountains, weighing seventy pounds. In California, the largest lump weighed, it is said, twenty-eight pounds. We need not, then, disbelieve the ancients on the size of their *palacæ*.

<sup>2</sup> In *Martial's* complaint of the noise and din of Rome, (book xii. epig. 57,) he mentions the gold of Nero, (Sueton. c. 44,) and uses the word employed by Pliny in this passage:—

"Hinc otiosus sordidam quatit mensam  
Neronianâ nummularius massâ:  
Illinc *balucis* malleator Hispanæ  
Tritum nitenti fuste verberat saxum."

Turnebus proposed to read *balucis*, for *paludis*; *palucis* is better. He comments on the epithet *tritum saxum*, which seems appropriate to a goldbeater's fixings. *Trimma* was a name for finely beaten gold, or *trimna*, in the middle ages. Thin leaves were used anciently to interweave with the ribbons of inner linden tree bark, called *philyræ*, used for garlands at convivial meetings:—

"Displicent nexæ philyrâ coronæ.  
Mitte sectari rosa quo locorum

Sera moretur."—*Hor. Od. i. 38.*

Oporto, *Portus Cale*, was once as famous for its fine gold, (*Mart. iv. 30, xiv. 97; Sil. Ital. ii. 397,*) as now for its wine. It has lost its ancient distinctive name, *Cale*, and given it to its country,—*Portugal*.—(*Cellar. i. p. 65.*) "There are certain branches of trade in which refined, or pure, gold alone is used,"—by gold-beaters, water-gilders, china-gilders, &c.—(See *Jacob's Hist. Enquiry, ii. c. 26.*)

<sup>3</sup> The most striking of the many instances of the ductility and malleability of gold is that given by Dr. Black, who calculated that

"We have already mentioned (book iii. 24) that working mines in Italy has been forbidden by an ancient interdict, (of the senate,) otherwise no country would have been richer in metals. There is extant a prohibitory law relating to the gold mines of the Ictimuli, in the country of the Vercellenses, (Piedmont,) which restricts the farmers of the mines to the employment of not more than 5,000 men."

Thus far the Elder Pliny, who also in this book treats of rings, crowns, money, statues, and medicines, made of gold.

This last method of driving into the rock for the minute particles of gold diffused through refractory quartz, or granite, seems to have issued almost always in disappointment and failure, but was still by no means unusual.

In their employment of convicts, the Romans distinguished between those condemned to the mines, which was a lighter punishment, and those criminals condemned to hard labour in them. The miseries of compulsory labour, in the Egyptian gold mines, is vividly described by Agatharcides. We seem to see the blazing lights carried on the forehead into the dark recesses, and to hear "the sorrowful sighing of the captive," doomed

"To pant, deep plunged beneath the sultry mine,  
For the light gales of balmy Palestine."

It remains to recall some of the observations made at the visit of several members of our Association to the Gogofau Mines, in August, 1855. We had then an opportunity of noticing the following appearances:—

1. The numerous drifts through the rock (older Silurian) follow the course of the quartz veins, and branch off with them from fissures not varying much from horizontal.

it would take 14,000,000 of films of gold, such as cover some fine gilt wire, to make up the thickness of an inch; whereas the same number of leaves of common writing paper would make up nearly three quarters of a mile. It can be beat so thin as to transmit light of a lively bluish green colour. The heat produced by the electro-galvanic discharge reduces gold to the state of a purple oxide. Gold and silver are dissolved by lead in a slight red heat; but, when the heat is much increased, the lead separates, and rises to the surface of the gold, combined with all heterogeneous matters. This property renders lead so useful in refining the precious metals.—(See Note 2, sec. i. *ante*.)

2. The quartz, when taken out, appears to have been crushed, pounded, and even ground, on an extensive scale, as indicated by present remains. "Quod effossum est, tunditur, lavatur, uritur, molitur in farinam, et pilis cudunt."—*Pliny, ut supra.*

3. A considerable supply of water has been conducted from a higher level of the river Cothy, or a distance of four or five miles, to the upper part of the workings. Above them, on the side of a steep slope, a reservoir, or pond-head, has been made, as Pliny describes it—"ad capita dejectûs—piscinæ cavantur."

4. Many large fragments of the upper and under stones of numerous querns, or grinding mills, (*molæ versatiles et trusatiles*,) are visible at the foot of the hill, and in the grounds of the hospitable Dôlaucothy. This is probably the largest collection in the kingdom. They would have been entirely useless in emerald mines; but reminded us of the assemblage of millstones found in the ruined huts of the Roman gold mines in Egypt or Ethiopia. "One of them is to be found in almost every house in these mines, either entire or broken."—(Sir J. G. Wilkinson's *Ancient Egyptians*, ii.) So many could only have been requisite for grinding up the auriferous quartz, said by Mr. Stuchbury to have been worked there.

5. At the same place we inspected portions of earthen fining pots and crucibles (*choane*, *χάρυν*, Jul. Pollux). They were not like those of fictile wine vessels and culinary utensils, and seemed suited to the charge of "lead, salt, tin, and barley bran,"<sup>4</sup> used in melting washed gold dust.

<sup>4</sup> Macrobius (book vii. c. 16, "Ovumne prius fuerit an gallina,") says that there is the greatest difference in the quality of fires, and alleges that goldsmiths use only fire made with chaff:—"Aurifices ad formandum aurum, nullo nisi de paleis utuntur igni: quia cæteri ad producendam hanc materiam inhabiles videntur." Pliny distinguishes thus:—"Acus vocatur, cum per se pinsitur spica tantum aurificium in usum, si vero in area teritur cum stipula, *palea*." Hence possibly the ear of corn on British gold coins. Of the eight gold coins of Cunobelin, figured in *Mon. Hist. Britan.*, seven have the ear of corn on the reverse: all were coined *before* the conquest of Britain

One of peculiar form, instead of ending internally in an obtuse cone, was lengthened at the bottom into a little chamber (λγδος) for receiving, it would appear, the button of precious metal, when the fire had dissipated the coarser ingredients. Or it may have been designed for the ulterior process of parting gold. This socket is sometimes still employed.

6. The large stone, shaped like a basalt column, to which is attached the curious legend of the Five Sleepers, — Gwyn, Gwynno, Gwynnoro, Celynin, and Ceitho, sons of Cynyr of Cynwyl Gaio, deserves separate notice. The neighbouring chapel of Pumsaint, the Five Saints, as well as Llanpumsaint, was dedicated to them, according to the late Professor Rees (p. 213). They lived in the sixth century; and, on the abandonment of the mines, may have had this stone erected as a memorial, like "Gonwyl's Cross," to Cynwyl. The hollows on its sides may have been to receive lifters with heavy iron heads for pounding. The water which worked the machinery would carry the *slich*, or pounded ore, into *launders*,<sup>5</sup> or troughs, so called in Devonshire, through grating below. The pass, or spout, leading the rough ore into "the knocking or stamping mill," was supported by two oblique rafters or boards, called, in carpentry, *sleepers*, according to Bailey's *Dictionary*, (Supplement, 1761). Hence, perhaps, the legend, from the five cavities in the stone, we may infer the existence of *five* sleepers.

No one who has read Vitruvius' description of a

by Claudius, A.D. 43. Julius Cæsar says, the Britons used gold coin; and significantly states that the Dacians had to pay an impost *before* they were fully subjugated, on account of their gold mines.

<sup>5</sup> From *lavo*, to wash, we have launder, laundry, lavatory, lavender, *laver*, a herb of which Pliny says, "nascitur in rivis." This name has been transferred to the sea-weed purple laver, (*porphyra laciniata*,) called sometimes black butter, and collected for the table, in the autumn and winter months, on the Glamorganshire coast. There may have been *five slippers*, or shoots, pronounced, Cambricè, *sleepers*, to feed the stamping mill. The cross bars in glass furnaces are called *sleepers*. The railway sleepers, those used in ship building, and even a slipper bath, all probably are derived from the same verb, to slip.

Water-mill for Grinding, (lib. x. c. 10,) with its spur wheel working into a crown wheel to transfer motion, can doubt that the Romans were quite capable of constructing stamping mills. According to Ausonius, they had mills for sawing stone on the Moselle. In this way, Ceres, as well as Bacchus, was elegantly said to be waited on by the water nymphs, or Naiades.

The process of obtaining gold by amalgam with quicksilver was also known to this people. (See *Pliny*, 33, 53.) This has been somewhat hastily denied.<sup>6</sup> It may explain the popular notion that the best virgin gold is found in a soft state. The criticism of Aristotle (*Meteorologica*, lib. iv. c. 3,) on the incorrectness of the Greek term *boiled* gold, for refined, may have been overstrained, if the process of boiling the ore with quicksilver was then understood. (See sec. i. *Note* 2, 3rd., ἀπεφθός, boiled, i.e. refined, gold.)

It will be remembered that, before the conclusion of our interesting visit to Dôlaucothy, we were shown the ground-floors of two rooms which have been excavated in the valley; whether they were workshops, or Roman farm-buildings, does not appear. The tesserae from the room which has flues under it, made of brick earth, with bits of white, perhaps fireclay, in them, and not of fine potters' clay, are coarser and larger than is common, whether designed to resist unusual heat, or only for an out-building.

We enter not on the inquiry whether Llanio, or Llandewy Brefi, on the one side, or Llanvair ar y Bryn, on the other, can best claim to represent the once mentioned *Loventinum* of Ptolemy (Λοέντινον); or whether the name, not unlike the *lavatrinae*, or *lavinæ*, of the Latin, and the *lavaderos*, or gold washings, of the Spaniards in South America, tend to fix it here. The identification of sites will hereafter be rendered more satisfactory by the com-

<sup>6</sup> Vitruvius (book vii. c. 8) says that, though a stone of a hundred-weight will float in quicksilver, a single scruple of gold will sink at once. He then shows how gold worked into cloth may be recovered by burning, and washing, and wringing out the quicksilver.

prehensive researches of Mr. H. Longueville Jones, and his coadjutors. To him we owe the judicious plan of the *Cambria Romana*; and, indeed, our existence as an Association is due to his unwearied perseverance.

Perhaps there are few places in Wales where further excavations would promise to add more to the stores of sound archæology than at the spoil-banks of the *antres* and avenues of Gogofau.<sup>7</sup> The proximity of Roman roads, and the discovery of coins and trinkets, wrought perhaps by those "*Barbaricarii*," or workers in "barbaric gold," (Donatus on XI. *Æneid*.) some of whom were stationed at Coblenz according to the *Notitia*, (*Græv.* vii. p. 1978,)—others are said, by Valentinian, to have owed the service of gilding eight helmets and morions per month, (p. 1982,)—afford accumulative testimony that the conquering legionaries have been here—but for what, unless for the same product which has been discovered in Merionethshire, in Wicklow, at St. Austle's, and Shap Fell. (See Sir R. Murchison.) It is denied that it can be *proved* that the object of these indefatigable toils was

<sup>7</sup> The book of the monk Gotselin, *On the Miracles of St. Augustin, Archbishop of Canterbury*, (c. 25,) shows how sweeping a search has been made after the least atom of gold, in a time of scarcity. They hunted and rummaged out scrips and scraps from cinders, ashes, and skimmings, from fragments and shards of melting pots, and crucibles, and pans, calling these heaps of orts and ends *scopature*, besomings. After being washed with boiling water, and pounded well, they were cast in the forge, and became valuable. The more precious the object the closer the scrutiny; hence so little has been left for modern collectanea. These recastings of refuse were called *arsuræ*, a word applied more commonly to the trial of metals by combustion, noticed in Domesday Book. "Indagabant curiosè aurifices, argentarios, monetarios, trapezitas, cæterosque metallorum fusores, pro illorum fusilibus cineribus & purgamentis, pro spumis et scoriis, vel testularum fragmentis, in quibus massas suas liquefecerant æstimata pretia offerentes, has reliquias emptas corradabant et conscopabant; unde hujusmodi collectas scopaturas vocitant, quas illi torridis fluentis abluebant conflataque duritiem duro lapide comminuebant; his minutis suo igni conflatis, pretiosam massam extorquebant. In tali negotio venientes ad oppidum BATHAN emptasque ex more copiosas arsuras, quas dicunt scopaturas, ad proximum flumen ferebant diluendas."—Ducange, *Glossar.* i. p. 344. *Assay* comes from *arsura*, through the French *essayé*.



the *pretium victoriae*—gold. It is good to suspend our belief, and to apply the touchstone to arguments—"adhibenda tanquam obryssa est ratio," (*Brut*, c. 74.) and assuredly Wales has been "the land of illusion."<sup>8</sup> In the present inquiry, Dalmatian and Dacian auxiliaries cannot be resuscitated, and the case may not be one of demonstration. Still we have on record the opinion of able and scientific geologists, Messrs. Stuchbury, Calvert, and Warrington Smyth, that gold exists in the quartz veins, in Caermarthenshire, and the less experienced observer can detect it adhering to the grains of the stone,—*marmoris glareæ inhærens*. We had before us, in the Gogofau workings, what Lord Cawdor aptly termed "A remarkable monument of the enterprize and perseverance of a former race."

The nature of the strata, and the modes in which the lodes have been followed, belong to another science. Antiquaries will trace in the peculiar dressing and pulverizing the ore, in the method of deriving and governing the supply of a rapid current of water, even in the fragments of fining vessels and melting pots, the usual indications of an ancient gold mine. The disordered soldiers of Antony, when pursued by the Parthians, employed themselves, according to Plutarch, in earnestly (but fruitlessly) turning about all the stones they could find. Aided by the true divining wand of induction, our pursuits are not thus aimless. Archæology has her cautious processes of assay for attaining truth, her "trial of the Pyx." These tests, this *Obryssa*, must be assiduously applied, before she can aspire to her true position, before she can present to History "apples of gold in pictures of silver," not only to brighten her ornaments, but enhance her wealth.

H. H. KNIGHT.

<sup>8</sup> Scymnus Chius (l. 164, 5,) says that "stream-tin, gold, and copper," were brought to Tartessus from Celtica. This Mr. Ritson denied; and now we are told in equal neglect of ancient authority that "the exclusive supply of tin to the ancient world came from the Cassiterides."



## ARMORIAL BEARINGS OF THE PRINCE OF WALES.

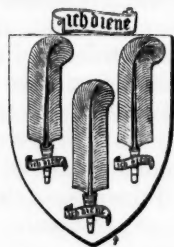
(Read at Llandeilo Fawr.)

THE subject of the Armorial Bearings of the Prince of Wales has been brought before the notice of the Association by a letter published in our Journal, i. Third Series, p. 142. In that letter two errors occur, which may here be rectified. First, it is stated that the Black Prince won the motto of *Ich Dien* at the Battle of Cressy. This seems to be an entirely erroneous notion, though first promulgated by no less an authority than that of the venerable Camden. (See *Archæologia*, xxxi. pp. 351, 2.) It is nothing more nor less than one of those popular myths attaching to the title of Prince of Wales, the precise origin of which it would be well worth while to trace. This motto, like that of HOUMOUT, which, by being read incorrectly as HOUMONT, forms the second error in the letter alluded to above, seems to have been derived by the Black Prince from the imperial family of his mother, Philippa of Hainault. The words "*Ich Dene*," as we find them in the earliest document extant, or "*Ich Diene*," as they occur on the Black Prince's tomb at Canterbury, have been rightly rendered by "I serve;" and the word "*Houmout*" is believed to have been compounded of two old German words, "*Hoogh-moed*," "*Hoo-moed*," or "*Hoogh-moe*," signifying "magnanimous," or "high spirited."—(See *Archæologia*, xxxi. p. 372.)

For full information upon the subject of the badge of ostrich feathers, reference may be made to the paper in the *Archæologia* quoted above, and also to Stanley's *Canterbury*, where the matter is discussed at considerable length, and learned notes from the pen of Mr. Albert Way are added. It would be an intrusion on the attention of members of our Association to transcribe remarks with which many of them are probably well acquainted, and to which they can have ready access; but it may be worth while, perhaps, to enumerate here

the principal points concerning the question of the badge, which may now be considered to be definitively settled.

(1.) The earliest mention of the badge is in the will of Edward the Black Prince, where he styles it as his "badge," and gives special directions for the placing of it on his tomb, and for the bearing of it on pennons at his funeral obsequies. He also bequeaths certain tapestry, or hangings, bearing the ostrich feathers, as part of its decorations. The earliest occurrence of it figured is on the shield of the Prince's tomb, in Canterbury Cathedral, and we append an engraving of this shield, taken from the tomb itself:—*sable* three ostrich feathers, scrolled *or*.



Shield from the Tomb of Edward the Black Prince.

(2.) The earliest occurrence of the motto "*Ich Dene*" is in a document quoted in the *Archæologia*, xxxix. p. 358, being a warrant from the Black Prince himself. It is dated 25th of April, 1370, from the city of Angoulesme, and addressed to Sir Richard de Stafford, Sir Piers de L—, and John de Heuxworth, granting to John de Esquet, for his good services, fifty marks per annum out of his exchequer of Chester. In this warrant the Prince styles himself as "Edward, eldest son of the King of France and England, Prince of Aquitaine and of Wales, Duke of Cornwall, Earl of Chester, Lord of Biscay and of Castre d'Ordiales;" at the bottom of it occurs, in the Prince's own hand, the letters "S. de P." and against this, within a rude circle traced by the pen, the word "*Homout*," with "*Ich Dene*" under it.

(3.) The crest of the King of Bohemia, killed at Cressy,

was 2 vulture's wings expanded; on his shield he bore an eagle displayed; on his pennon and housings a lion rampant.

(4.) One of the devices of the family of Philippa of Hainault, probably derived, says Sir Harris Nicolas, from the Comté of Ostrevant, was an ostrich; and on one of the pieces of plate specially belonging to that queen was a sable escutcheon, charged with ostrich feathers. Anne of Bohemia, grand-daughter of John of Bohemia, slain at Cressy, and consort of Richard II., son of the Black Prince, is represented on his tomb, in Westminster Abbey, wearing a dress richly embroidered with ostriches; and the same device was worn pendant to the collar of that queen's livery.

(5.) The ostrich feathers, either single or double, were used as badges by most of the sons of Edward III., by Henry IV. and his sons, by Henry VI., by Edward V., and by Richard III. A drawing in the collection of the Society of Antiquaries, indicated by Mr. Albert Way in the paper quoted above, represents Edward IV., his queen and family, (in the north window of the north transept of Canterbury Cathedral,) and in it the Prince of Wales is placed before an arras, bearing per pale argent and vert, sémé of ostrich feathers, each having a label charged with the motto "Ic Dyn." This is the more remarkable, because it is a solitary instance of this motto having been used, up to that time, by any English prince, except the eldest son of Edward III., and also because it is the only instance of the word being spelt in a way consonant to the recent Welsh myth of "*Dyn*." This prince, it is further stated in the same document, had a Herald of Arms, styled "*Ich Dien*," and he was present under this title at the translation of the body of Richard Duke of York, in 1476, as well as at another, "*for the Prince*." The words of the MS. from the College of Arms specifying this circumstance are "*Hic Dien pour le Prince de Gales*."

It appears, therefore, from the authorities just cited, that the ostrich feathers (either one, two, or three,) con-

stituted a badge, not a crest, and that they were the badge of all the princes descended from Queen Philippa, indifferently. They had no reference to the Principality of Wales. Hitherto the feathers had always been emblazoned as unconnected with each other, with or without a scroll round the quill.

In the plates appended to this paper will be found the representations of the great seals of Edward V., and Arthur, eldest son of Henry VII., as Princes of Wales; and in the latter, on the head of the Prince's horse, will be observed three ostrich feathers, forming the plume. We believe this to be the earliest instance of the three feathers being used conjoined, and they are so pointed out by Sir Harris Nicolas, the learned author of the paper in the *Archæologia*; the second instance of their use in this combined form appears to have escaped the notice of that able herald and antiquary. It is to be found in one of the compartments of the tomb of Prince Arthur, in Worcester Cathedral, and will be found figured in Sandford's *Genealogical History of the Kings and Queens of England*. The Prince died at Ludlow Castle, in 1502, and the tomb was erected over his remains in 1504. Among the armorial devices on the panelling of that splendid monumental chapel occur the following uses of the badges of the prince, in which feathers are introduced, viz.,—

- (1.) An ostrich feather scrolled above a rose, and underneath a fleur de lys.
- (2.) A feather scrolled above a portcullis.
- (3.) Two feathers scrolled above a rose.
- (4.) A feather scrolled above a portcullis, and underneath a fleur de lys.
- (5.) A feather scrolled above a fleur de lys.
- (6.) A rose above *three ostrich feathers combined in one scroll*.

Sir Harris Nicolas points out other instances of the three feathers combined, as occurring next in chronological order, viz., on glass in the porter's lodge, Tower of London, *temp.* Henry VIII.; in Old St. Dunstan's Church, London; and on glass from Reynold's Place,

Horton Kirby, Kent, (in the possession of Mr. Albert Way); all these instances showing the feathers combined with one scroll, bearing the words *Ich Dien*, and the last having the feathers encircled with a prince's coronet above the scroll. They all refer to Edward VI., *who never was Prince of Wales*.

After this period, the use of the feathers seems to have been fixed pretty much as we observe them at the present day; they occur on great seals of the sovereigns for the Principality of Wales, and on money minted in Wales, or with Welsh silver. It was not, however, until the reign of James I. that the badge became perverted into a crest, and we find it so used on some of the silver coins of that reign. The feathers are made to curl over, and outwards from the central one, as early as on the glass mentioned above, *temp.* Henry VIII.; but a later instance of their detached and erect form, though still within a scroll, is to be found on a shield over the south-east doorway of St. Mary's Church-yard, Haverfordwest. This may be of the time of Charles I.; and another well known instance of the same date, though the feathers curl outwards, in the plume-fashion, still exists on one of the central bosses of the fan-shaped tracery in the hall staircase at Christ Church, Oxford.

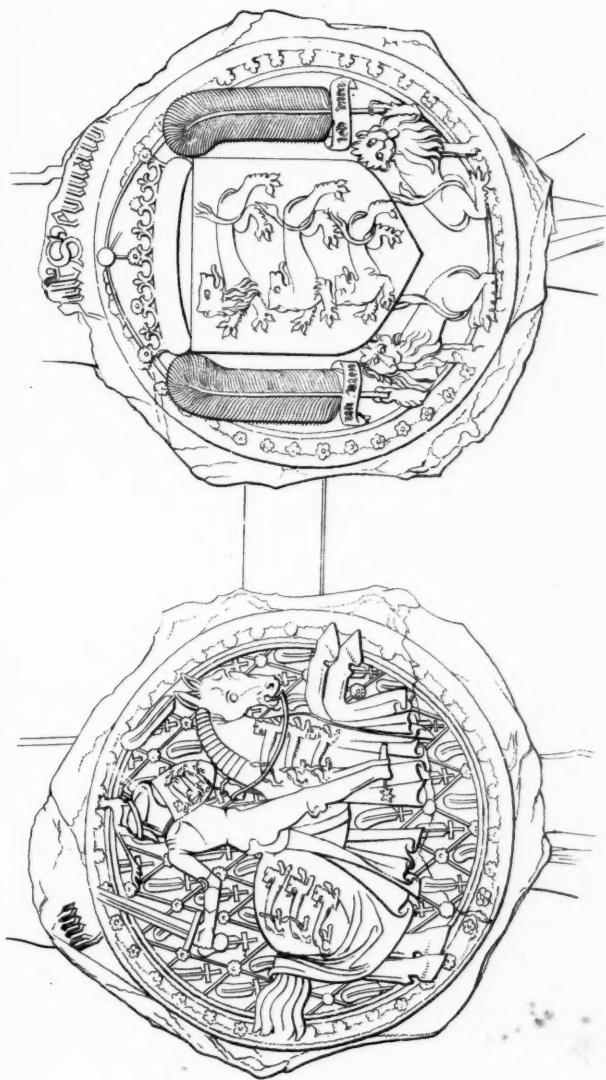
The use of this badge as a crest, though sanctioned by corrupt usage in the days of declining heraldry, (for all chivalry had vanished with the last of the Tudors,) is altogether erroneous and unwarranted. No Prince of Wales, or England, ever bore the feathers on his helm, when tilting in the lists, or charging in the battlefield. His crest always was, and still is, a lion guardant with the tail extended, as may be seen on the helm of the Black Prince, and on the two seals delineated in the annexed plate.

We now come to the question of what are the proper arms of Wales, and therefore of the Prince; and here the decisive authority is to be found (*Archæologia*, xxxix. p. 407,) in a letter from Thomas William King, Esq., Rouge Dragon Poursuivant at Arms, to one of our Vice-

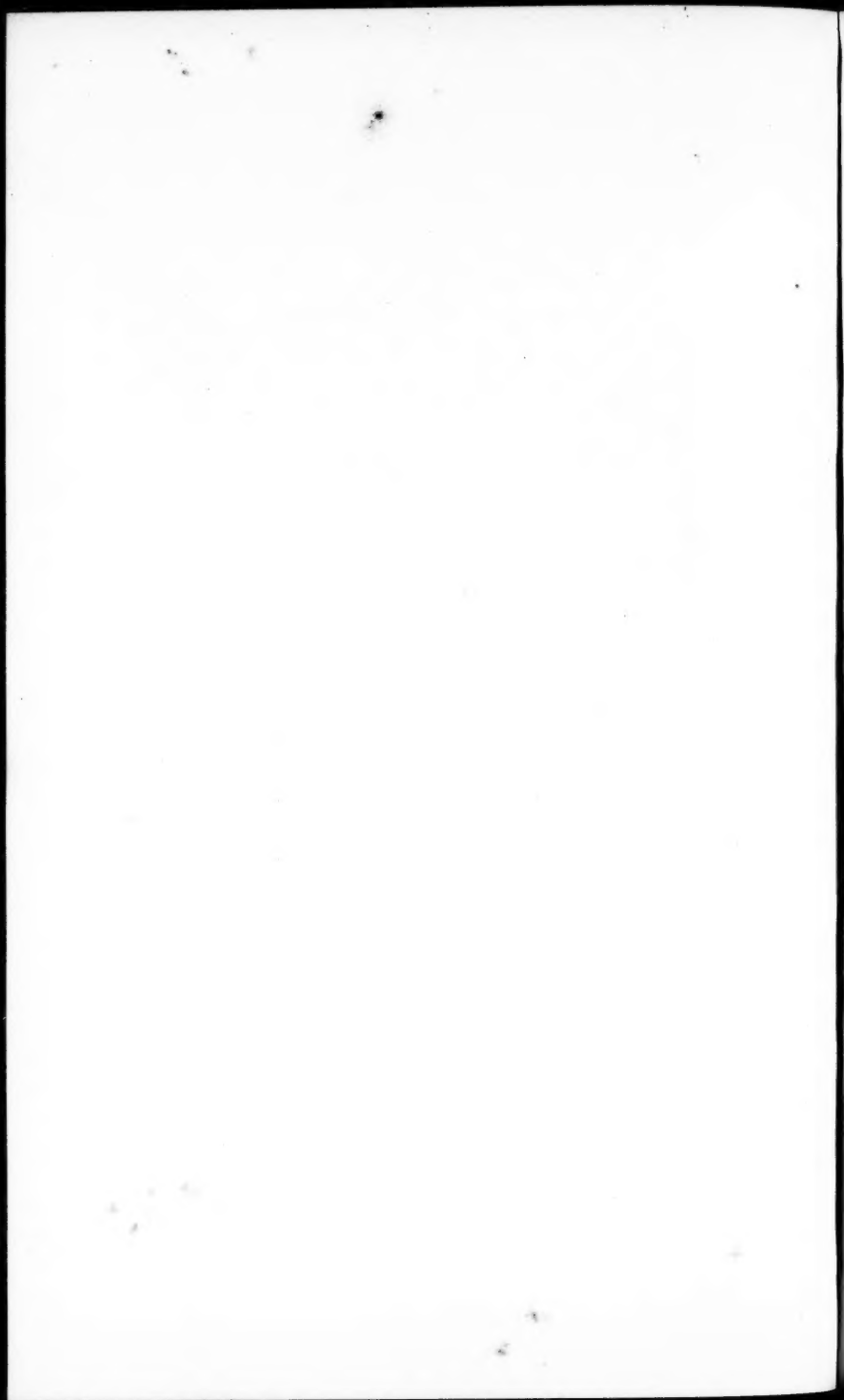
Presidents, the late Sir Samuel Rush Meyrick. Mr. King quotes various documents in the possession of the College of Heralds, and illustrates his statements with the two seals contained in our plate. He arrives at the following conclusions, viz.,—

(1.) The arms of Rhodri Mawr, before Wales was divided into three principalities,—Gwynedd, Powys, and Dyfed,—were blazoned thus,—“*Argent* three lions passant guardant with their tails coming between their legs and turning over their backs, *gules*.” These arms are so borne on the great seal of Prince Edward, afterwards Edward V., when Prince of Wales, and while he resided in Ludlow Castle; and also on the great seal of Prince Arthur, eldest son of Henry VII., who resided in Ludlow Castle, as Prince of Wales, with his consort, the Princess Catherine of Aragon. These arms are also thus emblazoned in a MS. of Sir William Segar, Garter Principal King of Arms, *temp.* Jac. I., (*Harl. MSS.* Brit. Mus. 6085,) as well as in a MS. in the collection at Goderich Court, and in another, marked L. 14, in the Heralds’ College. These bearings are also found on the hilt of the state sword of the earldom of Chester, belonging to Prince Edward, eldest son of Edward IV., now in the British Museum.—(*Archæologia*, xxxi. p. 369, *Note y.*)

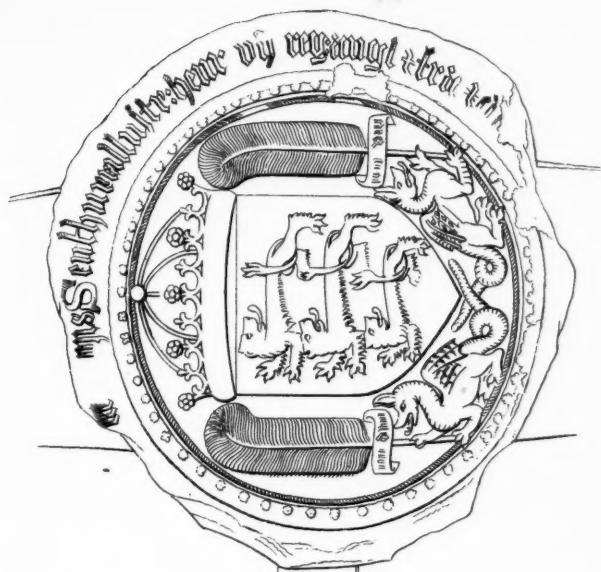
We may here observe, by way of annotation, that, in the account of Prince Arthur’s burial in Worcester Cathedral, mention is made of a pennon bearing the “arms of Wales,” and of another bearing the “arms of Cadwaladr,” though no description is given of their blazon; and we know that Henry VII., the prince’s father, had borne a pennon, with a red dragon on green and white silk, at the Battle of Bosworth Field. The Rev. Joseph Hunter, in his learned paper on the “Heraldry of the Monument of Queen Elizabeth, in Westminster Abbey,” (*Archæologia Cambrensis*, i. Second Series, p. 199,) assigns a shield on the basement charged with four lions passant as the arms of “Wales.” From the emblazoning, however, of the two great seals of the Princes Edward and Arthur, in the latter portion the fifteenth century, we find that this idea is erroneous,



*Seal of Edward, son of Edward 4th, as Prince of Wales.*







Seal of Arthur, son of Henry 7<sup>th</sup>, as Prince of Wales.



as is further proved by Mr. Rouge Dragon King, in this manner,—

(2.) In the MS. L. 14, *Coll. Arm.*, three other shields are given, bearing as follows, viz. :—

NORTH WALES, or GWYNEDD; Quarterly *gules* and *or*: four lions passant guardant countercharged. This is the shield which our Association has erroneously assumed for the shield of Wales, in the title-page of its Journal, partly on the suggestion, though not without the doubts, of those two excellent heralds and antiquaries, Sir S. R. Meyrick, and Thomas Willement, Esq.

POWYSLAND; *Or*: a lion rampant *gules*.

SOUTH WALES, or DYFED; *Gules* three chevrons *argent*.

(3.) In a MS. (2 G. 4, *Coll. Arm.*) a shield of arms is set forth for Queen Elizabeth, containing those of the Saxon princes, (Edward the Confessor?) over which, on an escutcheon of pretence, are the arms of Rhodri Mawr, blazoned as above, quarterly with those of *North Wales*, also blazoned as above. Mr. King further points out the fact that these arms, as here assigned to *North Wales*, were those actually borne by Iorwerth Drwndwn; quoting in proof a passage from the *History of Fulke Fitz Warine*, which has been subsequently published by the Warton Club, and reviewed in our pages :—

“A taunt vynt Ierward armée dont les armes furent de or e de goules quartylé e en chescun quarter un *leopard*.”

Upon this we may take occasion to remind our heraldic readers that English heralds are wrong in emblazoning as “lions” any animals that are *guardant*. The practice of all continental heralds has ever been to call such animals “*léopards*,” hence the designation which they have always bestowed on the arms of England, or Anjou, or Normandy; and hence the description given by the author of *Fulke Fitz Warine*. It may be allowable to call the animals of the English shield “lions *léopardés*,” whereas the animals of the Welsh shield, being “*reguardant*,” not “*guardant*,” are “lions” properly so called. The animals of the shield of *North Wales* are “*lions léopardés*.”

It remains for heralds to ascertain what authority there may be for the armorial bearings of Rhodri Mawr; and possibly, without plunging into the abyss of myths and conjectures, something may be discovered to throw light on this dark part of the subject. It certainly would be desirable that the armorial bearings of the present Prince of Wales should be correctly emblazoned, and that the supposititious crest of the feathers should be exchanged for that which is true to heraldic authority and historic fact.

H. LONGUEVILLE JONES.

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#### THE ECCLESIASTICAL ARCHITECTURE OF WALES AND THE MARCHES.

THE various meetings and excursions of the Cambrian Archæological Association have now enabled me to visit and to describe so many architectural remains in various portions of Wales and the Marches, that it has been thought that something like a general view of the subject might be both possible and useful. I have now seen some churches, more or fewer, in every part of the Principality and the border districts, except the counties of Anglesey, Caernarvon, Montgomery, and Radnor. Happily the two former have been very minutely illustrated by Mr. Longueville Jones, while Mr. Basil Jones has communicated an important paper on Radnorshire, and another on at least one remarkable building in Montgomeryshire. Had I been able to attend at Llandeilo, and to extend my knowledge of Caermarthenshire, which is that among the southern counties of which I know least, our united labours would have nearly approached to a general view of the subject. As it is, however, perhaps the time has come for a more connected survey than the monographs and remarks on individual districts which I have hitherto communicated to the Association,

and which I still hope, from time to time, to continue. In so doing, a certain amount of repetition is naturally unavoidable,<sup>1</sup> and will, I trust, meet with favourable indulgence.

The readers of the *Archæologia Cambrensis* have, I trust, by this time, learned to eschew the old error that Wales contains no ecclesiastical structures worth examining; yet it lingers in full force in many quarters. Even the two great southern cathedrals are unknown to the majority of professed architectural students; people take for granted that Llandaff and St. David's are much on a par with Bangor and St. Asaph; while, with the solitary and honourable exception of Mr. Petit, I do not know where, in any of our popular architectural works, to point to a scientific description or illustration of a genuine Welsh parish church. Mr. Neale, who attempts something of the kind in his *Hierologus*, informs us that Welsh churches are almost universally cruciform; whereas, as far as my experience goes, that form is extremely rare in the smaller churches, as might be expected in a land which presents the—to English eyes—unique phenomenon of a non-cruciform cathedral. The fact is, that most of the finest buildings lie out of the beaten track of the ordinary tourist, and many of them were, till lately, very nearly inaccessible. The tourist in North Wales may come across Bangor and St. Asaph, and thus be tempted *à priori* to despise Llandaff and St. David's; but few people venture to the remote headland which takes its name from the latter, while Llandaff lies in a land frequented indeed, but more commonly by the man of business than the man of taste. Everybody goes up Snowdon; everybody goes down the Wye; everybody therefore is familiar with Tintern Abbey and Chepstow Castle. But, for some inscrutable reason, no one thinks

<sup>1</sup> I must here refer in a mass to my papers in the *Archæologia Cambrensis* on the buildings in Monmouthshire, Glamorganshire, Pembrokeshire, and other districts, to my work on Llandaff Cathedral, and to the greater one on St. David's in which I have a share. More minute references would be endless.

of visiting the banks of the Usk or the Honddû. Consequently a vast store alike of natural and artistic beauty remains almost entirely unexplored. The architectural splendours of Brecon and Llanthony, the monumental riches of Crickhowell and Abergavenny, remain to the mass of men utterly unknown. But so also, from the same cause, are the sublime peaks of the Brecknock Beacons, the wild vale of Ewias, the rugged mass of Skirrid-fawr, the steep bluffs of the Black Mountains, and the soaring crest of Mynydd-pen-y-Van.

I would not, on the other hand, be guilty of over-rating the merits of Cambrian architecture, because it has, from local and incidental causes, attracted a large share of my own attention. In strictly architectural merit, Wales must rank after most parts of the island. The churches, on the whole, are interesting, rather than strictly beautiful. They are almost always picturesque in outline, and adapted to the scenery in which they are found; they are often valuable from historical association, and they constantly present remarkable local peculiarities. But the inquirer must not look for the strictly architectural magnificence of Somersetshire, Northamptonshire, or Norfolk. For the grand parish churches which form the chief ornament of those counties he must look least of all. Wales possesses a few stately minsters, chiefly in ruins, a vast store of picturesque little village churches, and many specimens of a remarkable class of intermediate buildings; but a really grand church of strictly parochial character hardly occurs. The whole region with which I am concerned has nothing to compare with Martock and Wrington, with Warmington and Rothwell, with Saffron Walden and West Walton and Walpole St. Peter's. St. Woollos at Newport<sup>2</sup> is too unique to compare with anything else; St. Mary's at Haverfordwest reverses the ordinary merits and defects of a Welsh building, by being incomparably splendid in

<sup>2</sup> It would, I believe, be more correct to say, *Newport at St. Woollos*. The town of Newport stands within the parish of St. Woollos, like Aberystwyth within that of Llanbadarn.

detail, and incomparably clumsy in outline; St. John's at Cardiff is a mere copy of a third-rate Somersetshire structure. The splendours of Wrexham lie wholly in the tower and the apse; Mold is utterly unfinished; the nearest approach to a harmonious whole in a building of this kind is to be found at Gresford, a church of great merit, but not specially conspicuous either for size or enrichment. The only example of a really local parish church of any great pretensions is to be found in that admirable structure at Llanaber, in Merionethshire, which I shall have occasion to mention again. It is chiefly in her ruined or mutilated monastic buildings, in her rude and despised village churches, that Wales can present to a patient inquirer much to strike, to please, and to instruct, if not always artistically to admire.

I shall first of all endeavour to point out some of the more remarkable general peculiarities of the Welsh churches, remarking their several localities; and then enter on the more difficult task of pointing out the distinctive characters which the successive forms of Romanesque and Gothic art assumed in the several districts of the Principality and the neighbouring counties.

#### I.—GENERAL CHARACTERISTICS.

§ 1. THE GREATER CHURCHES.—Besides the very characteristic, but not very distinctive, feature of invariably picturesque outlines, two things may be predicated of Welsh churches in general. There is a great tendency to combine military and ecclesiastical character; there is a great tendency to confound the very distinctive types of parochial and of conventual, cathedral, or collegiate buildings. Of the four Welsh cathedrals, St. David's alone thoroughly realizes the cathedral type, and even St. David's is only a church of the second order, ranking not with Canterbury, Ely, and Peterborough, but with Southwell, Tewkesbury, and Romsey. But it has all the requisites of a perfect cathedral church, and, in complexity of plan, it rivals Winchester or St. Alban's. Llandaff is a remarkable case of a small

church having been enlarged in every direction without rebuilding;<sup>3</sup> the result is unsurpassable beauty in parts, but an entire lack of beauty of outline. The nave and west front are quite of the cathedral type—the latter, indeed, is probably unrivalled by any design of its own size—but there is neither transept nor central tower, so that the general effect is that of an overgrown parish church, with two western towers. The original design included four towers, like some German examples, but the eastern pair, flanking the choir, seem never to have been completed. St. Asaph, as a Welsh parish church, would rank high, with its picturesque outline and sturdy central tower, but as a cathedral it is insignificant. Bangor I have not seen, but I imagine it comes quite the last of the four; it is larger than St. Asaph, but it lacks its excellent outline, being long and low, with transepts, but only a single low western tower.

Three then out of the four cathedrals must be remanded at least to the second class, those intermediate between the parish church and the minster. Indeed, Bangor and St. Asaph hardly make any claim to the latter character, even in individual portions. In fact, in Wales the cathedrals do not at all undisputedly occupy the first place among ecclesiastical structures. St. David's indeed soars high above all,<sup>4</sup> but Llandaff is rivalled, I need hardly say that Bangor and St. Asaph are far outshone, by many of the monastic churches of the country. Such were Tintern, Llanthony, Valle Crucis, Strata Florida, perhaps even Cymmer and Basingwerk—all now in ruins. Brecon is half parochial, but it rises far above

<sup>3</sup> A most remarkable parallel to Llandaff, and apparently owing to the same cause, is found in Dunblane Cathedral in Scotland. This consists of a nave and aisles, almost equal in beauty to Llandaff, a choir without regular aisles, and a single tower engaged in the south aisle of the nave. The lower portion of this tower is much earlier—being Romanesque—than any part of the church. The nave was clearly added to the west of some quite small building, retained as the choir, which subsequently gave way to the present more stately one.

<sup>4</sup> I suspect that Margam, which I know only from drawings, must, when perfect, have been a formidable rival.



the northern cathedrals; of Neath and Abbey Cwm Hir I cannot speak; the former I have merely passed by, and the latter I have never seen at all.

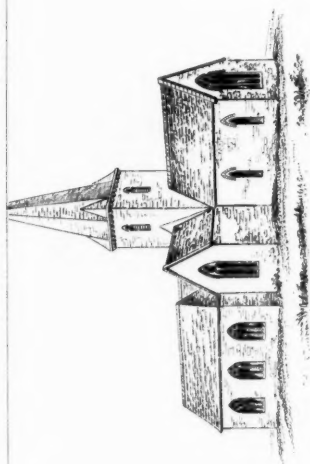
Of the great monastic ruins, several present the genuine type of the minster in its fulness. Llanthony is, in fact, in every respect, except in the shortness of its eastern limb, which it shares with Buildwas and several other examples, a perfect miniature of the greatest cathedrals. A church about two hundred feet long is furnished with three towers like York or Canterbury. Tintern appears to have been without a tower,<sup>5</sup> though it has the internal arches of a central lantern. This church certainly derives much of its beauty from its ruined condition, as the lack of a triforium must have been ruinous to its internal effect. Valle Crucis I visited under circumstances which rendered me quite unable to carry away notes or drawings, but I trust that my recollections of it will stand me in some stead at a later period of this paper. It is of the genuine cruciform shape, and is fully entitled to a place in the class of minsters. The remains of Basingwerk Abbey are hardly sufficient to do more than inform us that it was a large cruciform church. The very remarkable ruins of Cymmer, or Vanner Abbey, in Merionethshire, to which I shall have again to allude, present, as far as I recollect, no traces of the cruciform shape, and my notes say that it had a western tower. But it is a long time since I saw that church, and, what is unusual with me, I am better acquainted with its details than with its general effect.

§ 2. SMALLER CRUCIFORM CHURCHES.—All these buildings were purely conventual churches, and not parochial churches also; they are therefore complete ruins. But there is another class of existing Welsh churches, none of which perhaps fully realize the ideal of a minster, but which rise somewhat above the ordinary parochial, at all events above the local parochial, model. There is a con-

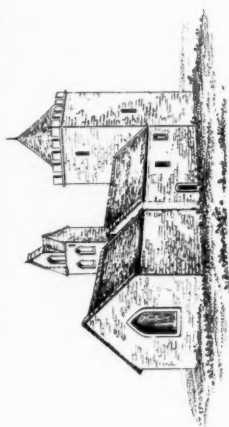
<sup>5</sup> Such was my impression when I visited the building some years back, but I do not pledge myself at all positively to the statement.

siderable class of plain and simple cross churches with high roofs and massive central towers, the effect of which is invariably good. They were, with a few exceptions, monastic, or rather most of them were at once parochial and monastic; they consequently reflect their twofold use in a character intermediate between the two types. A church of this class always strikes me as most perfect when it is without aisles, nothing appearing but the four arms of the cross, with the heavy central tower rising from the intersection of their sharp roofs. Such, on the very plainest and humblest scale, is the church of Llanddew in Brecknockshire; such, far larger, but, except in one portion, hardly more enriched, is the noble fabric of Llanbadarn-fawr, near Aberystwyth. This last was conventual; historically, though not architecturally, we might add cathedral, Llanbadarn having been, in early times, the seat of a bishopric, which was united to St. David's long before the erection of the present church. Both these churches ought to be well known, as they are engraved in Mr. Petit's *Church Architecture*. With them, though east of Wye, and even of Severn, I cannot help mentioning my old neighbour and favourite, Leonard Stanley in Gloucestershire. That grand and simple specimen of a small Norman conventual church has also been illustrated by Mr. Petit in the *Archæological Journal*.

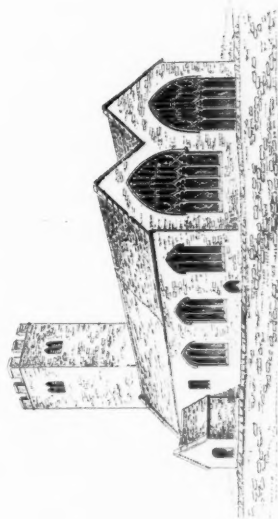
Add aisles to a church of this sort, and considerably increase its size and enrich its detail, and you produce such buildings as St. Asaph's Cathedral and Brecon Priory. Perhaps, while St. Asaph retained the beautiful Early English choir which has given way to the most miserable of modern substitutes, the juxta-position of the two might not have seemed so monstrous as it does at present. As it is, Brecon is indisputably the third church not in a state of ruin to be found in the Principality; it comes, beyond all competition, next after the two southern cathedrals; it might possibly venture even to dispute the second place with Llandaff. With nothing to compare with the individual splendours of that building, with absolutely no west front, and a very inferior nave,



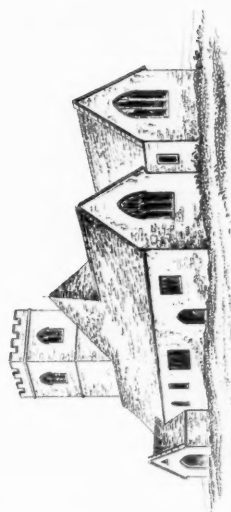
Crickhowell, S.E.



Manlystid, N.E.



St. Ponses, S.E.



Salgarth, S.E.



Brecon is a grand and perfect whole, which Llandaff is not. Its external idea is that of pure bulk, and no building ever better expressed it; its outline, as a matter of picturesque effect, is inimitable, but there is little external detail. This however is amply made up within by the splendours of its magnificent presbytery, one of the choicest examples of the Early English style, on a scale intermediate between the sublime majesty of Ely and the diminutive elegance of Skelton.

Some other churches may be mentioned as approaching to this type, though hardly exhibiting it in its purity. Such are the Priory Churches of Usk and Abergavenny. But of these Usk has lost its choir, so that its originally central tower is now eastern. Abergavenny, too, may be said, for our purposes, to have lost its nave, as it has been transformed into a hideous preaching-house, with its pillars removed, with galleries all round, and with all architectural character completely destroyed. The choir however remains, respectable as a piece of architecture, and valuable beyond measure to the student of sculpture and monumental antiquities. Usk has a single aisle to the nave, Abergavenny has an aisle or chapel on each side of the choir; all of these have distinct gables.

The mutilations of these two churches hinder us from judging very well of their original effect. Two other large cross churches may also be noticed, which depart further from the type of Brecon and Llanbadarn. Crickhowell has lost a good deal of its original effect, owing to its aisles having been rebuilt with wider proportions; but its choir, transepts, and central tower, remain to show that its design was very far from reproducing the enormous massiveness of those buildings. The tower especially is much slenderer, and, what is one of the rarest phenomena in Wales, it carries a tall broach spire. Grosmont has aisles under one roof with the nave, without a clerestory; consequently it presents a much greater mass of roof than Brecon or St. Asaph, but its proportions are far less massive. Its central octagon, crowned with a spire, is, as far as I am aware, unique among Welsh buildings. Indeed, situated

as it is in the north-east corner of Monmouthshire, it is perhaps hardly fair to cite it as a Welsh church at all. But, Welsh or English, it is a very noble structure; its choir especially is a perfect example of the pure Lancet style.

In these larger buildings we do not see so many traces of the hand of the military architect as we shall when we come to treat of the smaller ones. Most of them stood in towns, and many of them within the fortified enclosures of monasteries. Yet defensive preparations were by no means judged unnecessary in some of them, and even in the noblest of all. It is easy to see that in Brecon Priory the battlement, supported by a corbel-table, was carried round the east and west ends in front of the gable. The like is the case at the east end of Abergavenny. Ewenny Priory, Glamorganshire, is mentioned as a still more perfect example of the combination of military and monastic architecture; but this I have unfortunately not seen, nor yet the neighbouring churches of Coyty and Coychurch, which are said to be cruciform buildings of great merit.<sup>6</sup>

§ 3. LARGE CHURCHES NOT CRUCIFORM. — There is another class of churches, which, either from their size or from their former monastic destination, rise above the level of the ordinary parish churches, and yet do not affect the cruciform shape. This includes a large number of very remarkable buildings. I shall not tarry over mere exotic imitations of English buildings, like Cardiff, Wrexham, Mold, and Gresford, but shall rather deal with those which have something of local or other remarkable character. As a transition from the last class, I will begin with some which have central towers without transepts. The Collegiate Church of Ruthin had its tower between the nave and the choir; but this was not so strictly a central tower as one interposed, like the abbey steeple at Wymondham, between the collegiate and parochial por-

<sup>6</sup> Since writing the above I have visited all three, and trust to make them the subject of a monograph in the Journal. They more than deserve their reputation.

tions of the building. Owing to the destruction of the choir, it now stands, as at Usk, at the east end. The nave has a south aisle. The church, the original portions of which are Decorated, contains much which is very remarkable; I must refer for details to my monograph in a former number.<sup>7</sup> Hawarden in Flintshire is a large and effective, though plain church, without much Welsh character about it. Internally it has the four arches of a regular lantern, but externally, instead of transepts, the aisles are continued along the sides of the tower. Magor in Monmouthshire is a smaller, but more remarkable building. It was originally a church on the Iffley plan, built in the very rudest local style. But some later benefactor rebuilt the nave in an elaborate form of Somersetshire Perpendicular; aisles were at the same time added, continued, like those at Hawarden, along the sides of the tower, and arches were cut through the tower north and south. Consequently, the tower has now a complete lantern; but the eastern and western arches are of nondescript local work, while the northern and southern ones are fine panelled arches, after the use of the other side of the Bristol Channel.

We next come to those monastic or other large churches which have no central towers; some have transepts, or rather transeptal chapels, but a church without a central tower is not worthy to be called cruciform. At the head of this class comes Llandaff Cathedral; next to it I would place two very extraordinary buildings, of large size and unique ground-plan, St. Woollos at Newport, and Llantwit Major in Glamorganshire. The former consists primarily of a church pretty much of the ordinary plan, with nave, aisles, and chancel. But, first, this nave internally is one of the finest plain Norman naves on a moderate scale in England, and it has a western doorway of most unique character, touching which I would refer

<sup>7</sup> I am sorry to hear that Ruthin church has, or is to have, a new east window. In all such cases I should say, rebuild the choir, if you can, by all means; but, if not, do nothing to get rid of the idea of imperfection. So to do is simply to destroy history.

to the account, which, with the help of Mr. Jewitt, I have given in one of my Monmouthshire papers. Secondly, to the west of this nave, between it and the tower, is interposed a large Galilee or western Lady Chapel, which gives the whole church the most extraordinary effect of length. Llantwit is a still more extraordinary building. The western addition here is not interposed between the nave and the tower, but is placed west of an engaged tower at the west end of the nave. Beyond this again are some domestic buildings, forming part of the same range. The whole contains much remarkable detail, Early English and Decorated, and has much more of local character than St. Woollos.

Another non-cruciform conventual church is that of the Dominican Friars at Brecon, now Christ's College. This at once connects itself very closely with the churches at Chichester and Winchelsea, belonging to the same order; all three follow the same ground plan, except that the example at Winchelsea has an eastern apse. At Brecon the original Early English church consisted only of a nave and choir, without aisles or tower, but it had a small northern chapel, which, during the Decorated period, was prolonged into an aisle to the nave. The choir is a most beautiful example of Early English. Another very striking building of this class is the Priory of Monkton, near Pembroke, some account of which I have already contributed both to our own body and to the Institute.<sup>8</sup> Kidwelly has transeptal projections, a fine Decorated choir, and a tower and spire at a corner of the west end, looking like the production of a Welshman who had visited Northamptonshire.<sup>9</sup> Cardigan Priory Church retains a Perpendicular choir, after Somersetshire models, but with some strange peculiarities. Tenby parish church is on an immense scale, but though there is a good stock of gables, it has

<sup>8</sup> Oxford Proceedings of the Archæological Institute, p. 232.

<sup>9</sup> I am glad to find that Kidwelly has been illustrated by no less a person than Mr. Scott. It seems from his account that the nave was originally longer, and the tower therefore lateral.



not a very pleasing outline. Internally it exhibits various shapes of Somersetshire Perpendicular; but the tower, on the south side, is local, though crowned with a spire. And I may add my own parish church of St. Mellon's, Monmouthshire, as rising above the common parochial standard in a spacious and solemn nave, reminding one of Llanbadarn and Leonard Stanley, but, among many peculiarities of ground-plan, it has none other which at all approach to the conventual type.

I must next mention what I must consider as, in its way, one of the greatest triumphs of architectural genius and judgment, Llanaber church, near Barmouth, the perfection alike of a sea-side church, and, except in the absence of a tower, of Cambrian local architecture on a moderate scale. It is a Welsh church close to the sea; external ornament would have been simply wrought in order to perish; consequently, a perfectly plain exterior is, just as in the greater instance of St. David's, combined with great internal splendour. Its external outline is perfect; a nave and aisles, a clerestory with high roof, a chancel, a porch, and a western bell-cot. A huge quasi-transept on the north side looks like a modern addition, but I do not distinctly remember whether it is so. The windows, wherever they have been spared, are simple lancets; not a particle of ornament appears. But the porch protects a superb doorway, and within we find floriated capitals, moulded arches, elaborate roofs, in short, one of the finest interiors of the kind in existence. To their details, highly interesting on other grounds, I shall have again to recur.

Finally, I will close my series with a building which rises above even Llanaber in point of detail, but which is far from rivalling it in point of outline, St. Mary's at Haverfordwest. This church consists of a nave and chancel, each with a north aisle, and a low tower on the same side. The original building belongs to the incipient Geometrical style, having windows of a very peculiar kind. The arcade within is simply the most magnificent I know in any parish church; the elaborate clustering

of the pillars, and the gorgeous foliage of their capitals, would do honour to our grandest cathedrals. But then this arcade has no fellow to match it, and the whole church, especially in the absence of any sufficient tower, is completely crushed by the addition of an enormous Perpendicular clerestory, the effect of which is especially strange on the side where the aisle is absent.

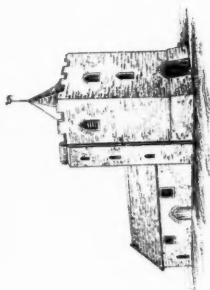
§ 4. SMALLER CHURCHES.—We will now turn to the smaller churches, which we must divide according to their several localities.

*The South Coast.*—The churches along the south coast, those with which I am best acquainted, may be put together as one great class, though considerable differences will be found between the buildings of Monmouthshire, Glamorgan, and Pembroke. It is in the southern or Flemish district of the latter county that the idea common to all is most fully carried out, much as the churches of Somersetshire exhibit the full perfection of a type of which less developed specimens occur in all the neighbouring districts, including the very region with which we are now concerned. For many churches all along this coast contain portions evidently imitating Somersetshire work, or built by Somersetshire architects. Where this exotic influence does not occur, the churches generally agree in the following characteristics. A church on the South Welsh coast is generally a building with very little richness, often very little beauty, of detail, but with much picturesqueness of outline, and generally with some touch of the military architect about it. The majority have towers, which are almost always designed for defence; they are often tall, but always massive and strongly built, and commonly without buttresses. They often batter, and the basement at least generally slopes, just as in a castle wall, which is indeed often the case in other parts of the churches. The battlement, in the most typical instances, is supported by a corbel-table; pinnacles are not common, and are generally felt to be out of character when they occur; the belfry windows are often mere slits, and are never very large; a regular

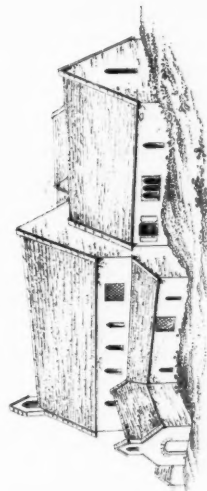
pointed window is extremely unusual. Spires are very rare. In the churches themselves, aisles are not common, and the clerestory is absolutely unknown; the roofs are always of high pitch, and the proportions of the nave and chancel are generally good, so that the outline is commonly very effective. Though aisles are rare, yet porches, transeptal chapels, and other—often very nondescript—projections, are common enough. The doorways, especially when under porches, are occasionally very elaborate, but are more commonly plain, sometimes even to rudeness. The windows are of course of various kinds, and are too commonly modern insertions; but the characteristic window of the whole district is the plain trefoil lancet without a label, which seems to have prevailed throughout the Early English and Decorated periods, and which, whether single, or as a couplet or triplet, is invariably beautiful and effective. Internally, the piers and arches, in the exceptional cases where they occur, are often extremely rude and never very elaborate; in fact their workmanship is decidedly inferior to that of the doors and windows. There is also occasionally to be remarked, especially in chapels attached to chancels, the use of a singularly flat arch. At Caerwent, Monmouthshire, the form is segmental, the workmanship very good, though quite plain, and the date evidently Early English. But most of them are clearly of late date and rough work, the shape being a rude sort of four-centred or elliptical arch. Such are those at St. Lithan's, Glamorganshire, St. Florence and Llawhaden, Pembroke-shire. The roofs are most commonly of the coved or cradle form, of various degrees of merit; in Pembroke-shire this form is translated into stone, in the shape of a pointed barrel-vault.

*Pembrokeshire.*—Such are the features common to the whole class; but the perfection of the idea is to be sought for in the southern portion of the county of Pembroke, especially in the hundred of Castlemartin. There the outlines are more picturesque, the detail more rude, the architecture more military, than anywhere else.

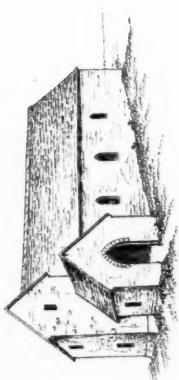
There every tower is a fortress, designed apparently to hold out as long as Zarazoga or Sebastopol; instead of the harmless belfry above and the void space below, we find a series of grim vaulted chambers, stage upon stage, suggesting any ideas but those of a house of peace. High in air they rise, with their frowning battlements, their hard, square staircase-turrets; strange to say, the exceptional presence of a spire is less exceptional here than in any other part of the southern sea-board. Enter the church; with its rude vault, rising without shaft or cornice from the walls, it resembles a vast cavern, with smaller caverns branching off in the form of porches, chapels, and transepts. Enormous squints, developing into passages, fill up the angles between the transepts and the chancel; stone benches act as stalls, and a diminished thickness of the wall supplies them with canopies. Arcades there are commonly none, and piers do not always accompany them where there are, witness the wonderful church of Manorbeer, where the pointed arches, with their enormous soffits, rise manfully from the floor, disdaining the unnecessary support of pillars. Internally I cannot call these churches beautiful; I will even allow that in *Anglia trans-Walliana* Mr. Ruskin may fairly talk of "the savageness of our northern Gothic;" but look at them without; what buildings ever supplied such picturesque outlines, such subjects for the brush and graver of Mr. Petit? Look at that mass of roofs and gables, the main body throwing off here a porch, here a transept, here, as at Gumfreston, an apsidal baptistery, here some utterly nameless projection; the tower, too, not timidly adhering to the west end, but standing west, north, or south, attached to nave or chancel, as seemed good to the convenience or the caprice of its designer. The architect may possibly scorn, but the antiquary and the artist will agree to value, the varied outlines of Manorbeer and Castlemartin, the slender steeple of Hodgeston, the long nave, the roofless choir, the strange adjoining chapel, of what was once the Priory Church of Monkton.



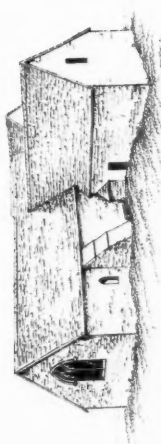
Manoir. NW.



Manoir. SE.



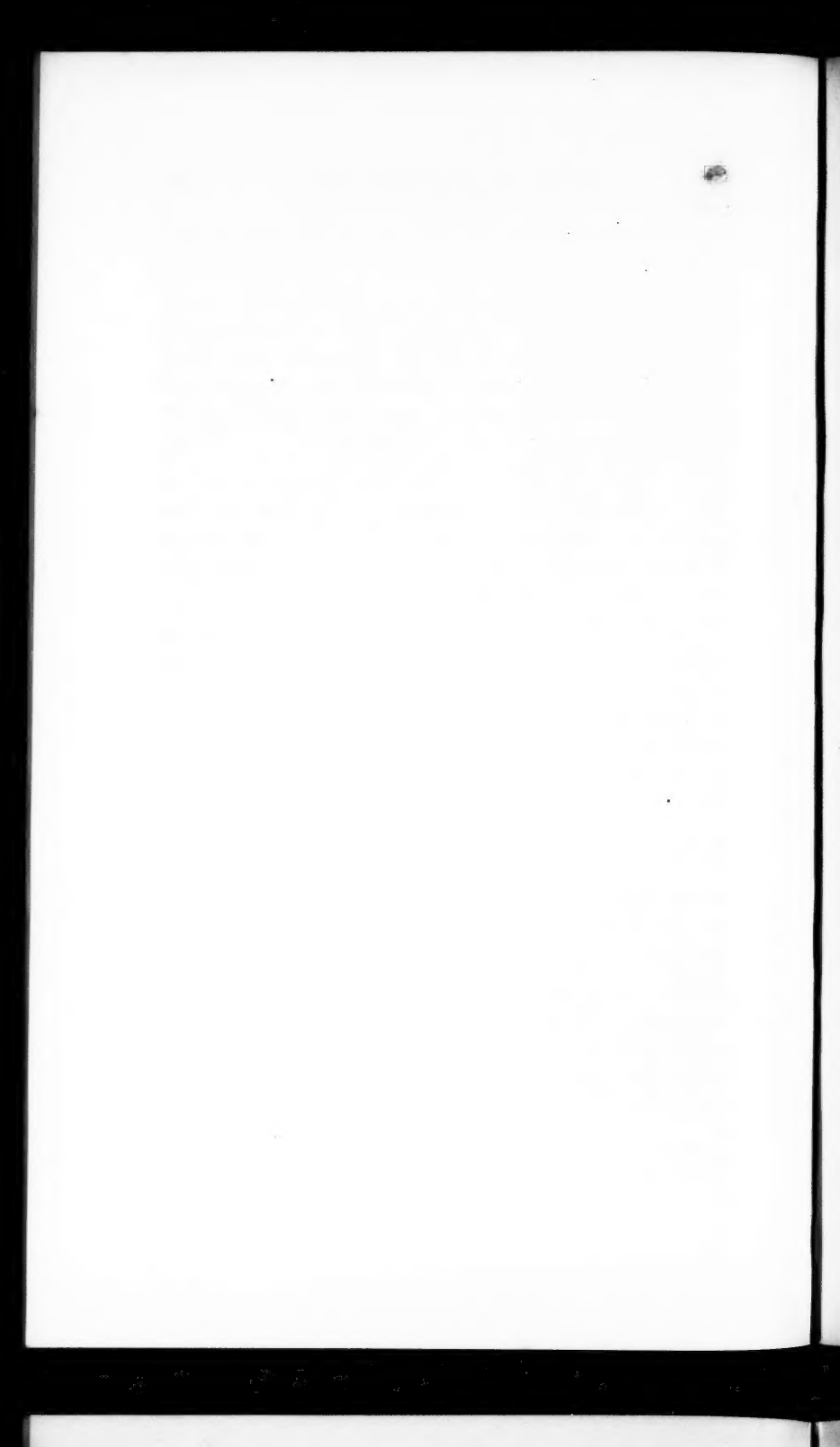
Cathédrale. NW.



Cathédrale. SE.

Arch. de la ville de St. Pierre.

St. Pierre. 1844.



*Gower.*—In the other English district of South Wales, in Gower, that wild chersonesus of western Glamorgan, much of this is tamed down. We lose the wonderfully varied outlines, and much of the strange eccentricities, of the Pembrokeshire churches; on the other hand, it is more common to find some small portion of rich work even in a church otherwise utterly rude. In several Gower churches the porch conceals a fine Norman or Early English doorway, and at Cheriton we have also a fine Early English chancel arch, which I shall again have occasion to mention. With these exceptions, the work in Gower is generally as rude as that in Pembrokeshire. The churches are smaller, aisles are unknown, and transeptal chapels occur only in a single instance. There is therefore no scope for the enormous squints of the Pembrokeshire churches, which however find a substitute in certain nondescript apertures on each side of the rough and narrow chancel-arches. The towers, too, are less variously placed, being almost always western; the exceptions being one side tower, and one central without transepts, namely Cheriton mentioned above. The towers moreover are less lofty, and in many cases are finished with a saddle-back roof, without however omitting the universally characteristic corbel-table. The Pembrokeshire vaults do not occur; indeed the ancient roofs, of whatever kind, have been very commonly destroyed, and the pitch often lowered.

*Eastern Glamorgan.*—Proceeding eastward, we find in the town of Swansea, which may be regarded as the capital of Gower, a remarkable church, whose beautiful choir I shall have hereafter to mention, but whose tower is worth notice, as it is like a Gower steeple adapting itself to the habits of civilized life. It has the same corbel-table, the same absence of buttresses; but it is divided into stages by strings, and its belfry windows consist of well wrought couplets of Lancets. It is in the Early English style, analogous to the tower of St. Thomas' at Haverfordwest, which I ought perhaps to have mentioned already as an example of something intermediate between

ordinary Perpendicular and the local style. Of central Glamorgan I know very little, and of the eastern part of its long range of coast not so much as I hope shortly to do, but from what I have seen, I should say that the style was considerably less rude than in Pembrokeshire or Gower. Here too the saddle-back occurs; that form indeed seems to be almost exclusively a Glamorganshire custom; I do not remember it elsewhere, except at Castle-martin, in Pembrokeshire, (where the tower has been altered to the usual type;) and in a doubtful and eccentric instance at Cathedin, in Brecknockshire.<sup>1</sup> In eastern Glamorgan the roofs seem to be generally coved, and windows of fair Decorated or Perpendicular character are more common than farther to the west.

*Monmouthshire.*—With Monmouthshire again I am better acquainted, and the churches of this county form an extremely interesting study. They naturally divide themselves into two classes, the strictly local buildings, with which we are now mostly concerned, and those which exhibit marks of Somersetshire influence. Of course, however, the two forms are often very much intermingled in the same church. The towers and the general outline of the churches are often purely Welsh, while the doors, the windows, the pier arches if the church have aisles, all imitate Somersetshire work. But the more strictly local style is far less rude than in Gower and Pembrokeshire, and the churches lack the strange eccentricities of those districts. For instance, the chancel arches are generally very respectable erections, instead of the extraordinary apertures to be seen farther west. There is, indeed, in some parts of the county, a taste for projections, but of quite a different sort from those of Pembrokeshire; the Monmouthshire projections are generally shallow and quadrangular,

<sup>1</sup> I have since seen a little more of eastern Glamorgan. The work is often very rude, though sometimes good. At Caerau is a porch with a Pembrokeshire vault. The saddleback is excessively common. I have as yet seen only one in Monmouthshire, namely Bedwas, close to the Glamorganshire border.



generally forming approaches to the roodloft, but sometimes apparently designed to give effect to the large, broad, square windows, which are very common in some parts of the county. Transepts are rare, and aisles not very usual; but there are several instances in which the tower stands between the nave and the chancel. Otherwise, the tower is commonly western, though side towers are occasionally found, as at St. Mellon's, at Llangwm, and in the very extraordinary church of Llandeilo Bertholey, near Abergavenny. This last is remarkable for an outline equalling anything in Pembrokeshire, and also for its rich fretted arches of wood. The towers generally retain more or less of military character, but it is much less marked than in Pembrokeshire. Their place is, however, more commonly supplied by bell-cots than in the other districts. The roofs are generally coved, and are often extremely striking in their grand simplicity.

*Brecknockshire.*—Of the inland counties, I have most to say about Brecknockshire; but I ought to premise that, in large districts of central Wales, as in the interior of Cardiganshire, there are, for archæological purposes, no churches at all. The few that exist are either palpably modern, or else absolutely without character, having neither any distinctive outline, nor any detail to refer them to one style or period more than another. Being, for the most part, without towers, there really is often hardly anything to distinguish them from ordinary buildings.<sup>2</sup> But in Brecknockshire this is far from being the case. Except Llanddew and the churches in Brecon, they pleased me less as matters of masonry than some others, but they are excessively rich in wood-work. The meanest church is sure to have either a grand roof or a grand roodloft. The latter feature is not common more to the south, but here, and in some other Welsh districts, it is frequently

<sup>2</sup> On the other hand I ought to mention the former church of Llanrhystid in Cardiganshire, as having had, with its heavy western tower and its central bell-cot for three bells, one of the most picturesque outlines in existence.

met with, sometimes in its original position, sometimes thrust westward to make a singing gallery, with its ornamental face to the wall. The Brecknockshire roofs are often very good specimens of the coved or cradle form, so characteristic of the West of England and the south coast of Wales; but we here begin to find examples of quite another sort, which, being but a poor carpenter, I am better able to recognize than to describe; in its more elaborate forms it presents a grand display of trefoils and quatrefoils cut in the solid. This kind of roof is very usual throughout central Wales and the neighbouring English counties. I learn from a paper of Mr. Basil Jones, in a former number, that they are especially common in Radnorshire, a district of which I know nothing. I can myself testify that there are also a good many in Shropshire and Herefordshire; I do not know the exact eastern boundary of this type; but Adderbury, in Oxfordshire, has a roof which, though of much lower pitch, partakes of the same character. Westward it reaches to St. George's Channel, one of the finest examples being in that noble church of Llanaber, which I have already mentioned. Other especially fine examples are the roof of the destroyed refectory of Malvern Priory, and that which still exists in the hall of Tretower Court, Brecknockshire. Another, with some peculiarities of its own, occurs in the domestic buildings of Wenlock Priory. Besides roofs, an analogous form of ornamentation may often be seen in the framework of the half-timbered houses which are common in many of the districts where they occur. It is also not uncommonly found in the decorations of roodlofts. And it is worth noticing that, while in Wales and the Marches this kind of roof is used indiscriminately both in ecclesiastical and domestic architecture, it is not altogether unknown in Somersetshire, but is there, as far as I have seen, exclusively confined to domestic work, for which it certainly strikes me as far more appropriate. There is a grand one in the hall at Lytes Cary; but I never saw one in a Somersetshire

church; the ecclesiastical roofs are always either coved or tiebeamed.<sup>3</sup>

The outlines of the Brecknockshire churches are various, and often very eccentric. Next to their roofs, the features best worthy of attention are the towers. We here lose the military type of the southern district; at least the traces of defensive intentions are very much weaker. They are generally without buttresses, but strings are not forbidden. Those which I have seen resolve themselves into two chief classes. Some have no parapet, but a conical roof, which at once connects them with the conical roofs and timber spires of their Herefordshire neighbours. At Brynlllys, too, we find a detached campanile,<sup>4</sup> a feature quite characteristic of that county. In some of these towers, as in the central one of Llanddew, the belfry-window is a mere slit, without any top, the roof coming down right upon it. The other class of towers has a battlement, but instead of a military corbel-table, it is supported by the common Perpendicular cornice and gurgoyles. There is however a great hardness and squareness of outline, so that a square-headed belfry-window, as at Llanhamlweh, seems more in character than the pointed ones which occur elsewhere.

*Vale of Clwyd.*—In North Wales my knowledge of small churches is chiefly confined to those of the Vale of Clwyd in Denbighshire. Anglesey and Caernarvon I do not know at all, but those districts I may well leave to Mr. Longueville Jones, who has so carefully illustrated many of their buildings. The collegiate church of Clynnog-fawr, in Caernarvonshire, is always spoken of with great enthusiasm by inhabitants of its own neighbourhood. From engravings, it appears to be a large Perpendicular building, much less beautiful, I should

<sup>3</sup> I have very recently seen some slight approximations to this type, something intermediate between it and the coved form, in some buildings, both ecclesiastical and domestic, in central Glamorgan. The best example is in the hall of St. Donat's Castle.

<sup>4</sup> The actual tower is modern, but it replaces an older one, of which I believe it is a *fac-simile*.

say, and much less remarkable, than many others. Of Montgomeryshire also I can say nothing, and a short tour in Merionethshire revealed nothing in the way of small churches, though it was anything but an unprofitable journey which produced Cymmer, Llanaber, and Towyn. This last I ought to have mentioned before. It was nearly dark when I saw it, but it appeared to be the remains of a large cross church, horribly disfigured, but which retained a large plain Norman nave, with immensely massive piers and a clerestory. In Flintshire, again, I chiefly saw larger buildings, except one or two which come into the Clwydian series.

These last are a remarkable class of buildings, and widely different from anything to which I am used in South Wales. The normal type consists of two perfectly equal high-pitched bodies, side by side, divided by an arcade. Which is the principal and which is the subordinate, how much is nave and how much is chancel, is left to be distinguished entirely by the position of the tower, and by the ritual arrangements within. The tower stands at the west end of one of them; it is stern and unbuttressed, but without the military corbel-table; sometimes there is a cornice, sometimes not. As in Brecknockshire, woodwork abounds; the roodloft may often be seen, and the roofs are generally fine and in good preservation. Their character is often very peculiar, being a mixture of the central Welsh type, which I have just described, with something very like Norfolk hammer-beams. The style is mostly Perpendicular, sometimes, as at Llanrhaiadr, and at Whitchurch, near Denbigh, of very respectable execution. But the type dates from an earlier period. Ruthin church, which is Decorated, belongs essentially to this class, though the position of the tower is different. That is, the *parish* church follows the common type of the vale; only the collegiate church and the intervening tower are added to the east of it. At Llanfwrog, too, are some strange nondescript arches, which I will not say are not Transition Norman, neither will I say that they are. These are the churches of the

vale; of "the Church in the Mountains," in this quarter, I saw only one specimen, to wit, Efenechtyd, an excessively diminutive, but not particularly rude structure, consisting of a single body only, with a bell-cot. It is remarkable for two things; first, for a font, not of stone or lead, but hewn out of a single piece of oak; secondly, for a roodloft, now thrust back in the way I have already mentioned, but which must, when it was in its original place, have pretty well choked up the little building in which it was erected.

## II.—SUCCESSION OF STYLES.

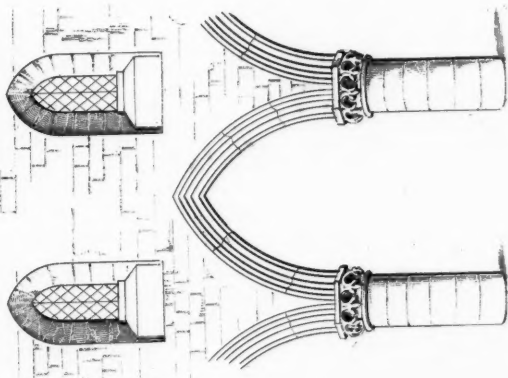
I have now done with the general characteristics of the Welsh churches, so far as I am competent to deal with them. I now turn to the shorter, but perhaps more important division of my subject, the peculiarities assumed by the different styles in the buildings of the Principality. And here I shall chiefly confine myself to churches of some size or architectural pretensions, among which we shall find some very important matter suggested for our consideration.

§ 1. VARIETIES OF TRANSITION AND EARLY ENGLISH.—Of pure Early Norman there is not much; there are the naves of St. Woollos and Towyn; there is also that of Chepstow Priory, where it is still possible, among unparalleled barbarisms, to made out the arcade, triforium, and clerestory of the original Norman minster. Of more elaborate work there are the small portions remaining of the original cathedral of Llandaff, with occasional doorways and other portions in the smaller churches. But as we advance to the Transition between Romanesque and Gothic, still more when we enter upon the fully developed Early Gothic, the phenomena of the great Welsh churches assume a character of the highest interest and importance. I need not say that North Wales retained its independence much longer than South; now this fact is most strongly impressed upon the architecture of the Transitional and Lancet periods. The style of the southern buildings, erected by Norman lords and prelates, is totally different

from that of the northern ones, erected by the native Welsh princes; both again differ widely from the normal type of the style prevalent in the greater part of England. The southern style is one which was clearly borrowed from Somersetshire; the northern one I have some reason for suspecting was, in like manner, imported from Ireland. Of the southern counties, Bristol doubtless was then, just as it is now, the practical capital; it was the great point of connexion between Pembroke or Glamorgan and the greater part of England; it was the natural centre whence the Anglo-Norman masters of the south would naturally fetch their architects and their architectural fashions. That the independent princes of the north might establish a similar connexion with Dublin is, at least, in no way improbable; and several circumstances seem to confirm the idea.

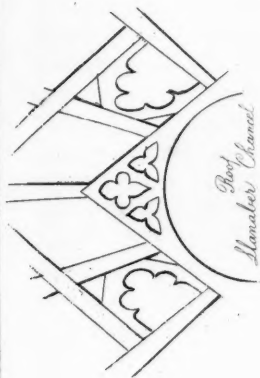
Now Professor Willis, in his lecture at Wells, pointed out that the Early English work in the interior<sup>s</sup> of that cathedral differed widely from the form of the style exhibited in most contemporary buildings in England. He might have added that it is essentially identical with the style of the great works of the same or an earlier date in South Wales. Wells is more advanced than St. David's, Llanthony, or Llandaff; Glastonbury is probably the parent of all. For though the nave arches of St. David's are round, that was a mere matter of taste; the architect was perfectly familiar with the pointed arch, and the details of those arches are, in other respects, essentially Transitional. Two marked peculiarities of this style are, a very distinctive sort of foliage in the capitals, and a preference for the square or octagonal over the round abacus, even when all other signs of Transition have departed. The foliage especially is a most lasting characteristic, reaching from St. David's, which is not clear of Norman, to Chepstow Castle, which is almost Geometrical. It is also common to find the neck-

<sup>s</sup> The interior only: the famous west front is an example of common Early English.

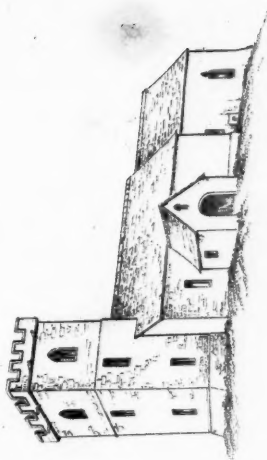


Parade-Mare.

Ed. Freeman/Del.



Boat  
Channel



St. Michael's Church.

Ed. Freeman/Del.





moulding of the capital omitted; the shafts often exhibit the form of an ogee keel, frequently repeated, and very curiously arranged. The plates of details in our work on St. David's will illustrate all these peculiarities better than any description. In the earlier forms, where the style still retains traces of Norman, the multiplied cushion capital is often employed, but with its members cut out distinctly, and often enriched in a very remarkable manner. As a singularity, not affecting the general style, but as distinctly proving a direct Bristol influence, I may mention that a very singular incipient Geometrical window in the inner part of St. Mary Redcliffe, is repeated in Chepstow Castle and in St. Mary's at Haverfordwest.<sup>6</sup> I have never seen it elsewhere, though I know of some rather analogous examples.

Now as to the geographical limits of this style. The three great instances in South Wales are St. David's, Llandaff, and Llanthony, embracing the whole range of the south coast. But the chronological order is St. David's, Llanthony, Llandaff; and I have not the slightest doubt that the builders of Llanthony saw and tried to improve upon St. David's, and that the builders of Llandaff saw and tried to improve upon Llanthony. Into smaller Welsh churches this style naturally seldom penetrates; but there is a beautiful instance in the tower-arches of Cheriton in Gower. We often light upon specimens in Gloucestershire and Somersetshire; Whitechurch in the latter county, and Slymbridge in the former, are special cases. Slymbridge indeed is one of the gems of the style, and exhibits it, though on a small scale, in its very highest perfection. The series of capitals is unsurpassed, and is worth comparing with those of its neighbour Berkeley, almost equally elaborate, and on a grander scale, but where, though some of the details are peculiar, the same character does not appear. Advancing north, I remember nothing like it in Hereford Cathedral, nor in the Early English part of Worcester; but there

<sup>6</sup> See Essay on Window Tracery, pp. 7, 18, 261, 262, 274.

are approximations to it in the earlier Transitional part, in the remains of the destroyed Lady Chapel of Malvern Priory, and in the very fine church of Bredon. There is nothing of it at Leominster, nor, as far as I remember, at Buildwas or Wenlock; but I think I can discern some slight approximations at Bosbury, and possibly some still slighter at Bromyard.

Brecon, strange as it seems at first sight, placed as it is between the two Welsh styles, is uninfluenced by either. Both the Priory and the Collegiate Church exhibit the ordinary Early English style in its greatest perfection. But the architectural cynosure of Brecknockshire would naturally be, neither Bristol nor Dublin, but Hereford.

With the northern style, that which has the best claim to be regarded as a native Welsh variety, I am not so intimately acquainted as with the forms which I have studied, time after time, at Llandaff and St. David's. The most important specimen of this style is Valle Crucis Abbey. When I visited this church last year from the Ruthin Meeting, I was totally incapacitated from giving so remarkable a building anything like the attention which it deserves. But I saw enough to make out that, at least in its eastern portions, it exhibited, worked out on a grand scale, a type of Early Gothic architecture which I had hitherto only seen in certain smaller and scattered instances. After all, what really distinguishes varieties of this kind is a general feeling, which it is very easy to recognize, and very difficult to describe; but, besides a characteristic kind of foliage, I can mention one distinctive piece of detail which is sufficient to mark this North Welsh, and possibly Irish, style. This is the extreme tendency to continue the shafts of a jamb in the mouldings, the capital becoming a simple interruption to their progress, like a mere band. This may be seen in the grand doorways at Llanaber and Llanbadarn-fawr, also in one in Llangollen church, which should be looked at by all who visit Valle Crucis. I am not sure also that there is not something of the same sort in a doorway in Rumney church in my own neighbourhood; though I

marvel much how it got there, as I certainly know of nothing else at all like it in the southern district. But the full development of this tendency is to be seen in the wonderful western doorway of Strata Florida Abbey, in Cardiganshire, almost the only remnant left of a large and magnificent monastic church. Here the mouldings run right round the arch, which is round, without any proper capital, but with bands set at intervals, round both the jamb and the arch. Now this tendency reminded me strongly of some of the Irish doorways engraved in Dr. Petrie's book, and Mr. Babington, in whose company I visited Valle Crucis, mentioned to me that one of the doorways there closely resembled some which he had seen in Ireland. This is all the ground I have for the surmise that this style is of Irish origin; but I think it is enough to make it worth the while of any one familiar with Irish buildings to carry out the inquiry a little farther. If not Irish, it is Welsh in the strictest sense; all these buildings were founded by native Welshmen, and their style is undoubtedly quite different both from the ordinary English style, and from that which the Anglo-Norman lords of Glamorgan and Pembroke imported from Somersetshire into South Wales. It resembles this last style in a fondness for square and octagonal abaci, but it has not the same general feeling, nor does it present the same sort of capitals, nor the same characteristic ogee keel moulding. Instead of this, the tendency of the North Welsh style is to numerous round bowtells, sometimes filleted.

The only buildings to which I can positively point as exhibiting portions of this style, are Strata Florida and Llanbadarn-fawr in Cardiganshire, Llanaber and Cymmer in Merionethshire, Valle Crucis and Llangollen in Denbighshire. It has however sometimes struck me that a slight approach to it may be discerned in many Norman doorways in Shropshire and Herefordshire, where there is a manifest tendency to continue the shaft in the arch. I am also anxious to learn whether the Priory of Beddgelert exhibits any signs of this style; it is

certainly one of the places where one would most expect to find it.

§ 2. DECORATED STYLE OF BISHOP GOWER.—During the Decorated period, what we have chiefly to remark is the important architectural influence exercised over an extensive district by the commanding influence of one man. This was Henry Gower, Bishop of St. David's, who remodelled his cathedral, and rebuilt his episcopal palace, in a very remarkable variety of the Decorated style, on the peculiarities of which we have enlarged at length in our History of St. David's. Through the whole length and breadth of that enormous diocese, not only in the neighbouring districts of Pembrokeshire, but at Swansea, at Brecon, and at Llanthony, we may recognize the influence of a school of art fostered by this illustrious prelate. Carew church, Monkton Priory, perhaps Hodgston church, in Pembrokeshire, the choir of the church and the parapet of the castle in his native town of Swansea, and the episcopal palace of Llanddew in Brecknockshire, where only a single doorway remains, may all be set down, some as his actual work, others as erected by the masons whom he had collected for his great buildings, after whose completion they would naturally be scattered about the neighbourhood, and employed by others engaged on similar works. The Decorated work at Brecon College savours also a little of the same style, and the only work of that date at Llanthony consists of a very singular alteration in the smaller chapels, so exactly analogous to some of Gower's changes at St. David's, that it is impossible to avoid suspecting that his influence extended even to that remote corner of his diocese. There are also fine Decorated choirs at Kidwelly, Caermarthenshire, and St. Fagan's, Glamorganshire, the former of which is in St. David's diocese; but I do not remember whether they at all resemble Gower's work. Certainly the Decorated work in Llandaff Cathedral does not at all savour of his style, and is very inferior to it. Nor does the little Decorated we have in Monmouthshire bespeak any influence of the kind, except at Llanthony, which is in St.

David's diocese, and perhaps at Abergavenny. Perhaps we may safely say that Gower's style is confined to the diocese of St. David's, and is to be looked for in its perfection in the county of Pembroke.

The style of Decorated work employed by Gower is very easy to recognize.<sup>7</sup> It is one of great elegance and elaboration of work, combined with a certain flatness and absence of projection. His favourite moulding is the wave, which is constantly employed; his favourite decoration is not the bold ball-flower, which rarely occurs, but the much flatter four-leaved flower, which in Carew church is actually spread over the pier arches; his favourite form of panelling is a very shallow sunk quatrefoil. In like manner, his decorative jamb shafts are either very small, or else present forms of little projection, either octagonal or very timidly clustered; the capitals, too, though rich and excellently wrought, exhibit a species of foliage which adheres very closely to the mass. In the article of tracery, except at Swansea, where there is a fine Geometrical series, he employs Intersecting tracery for the larger, and various forms of Flowing for the smaller windows. The projecting ogee canopy is rarely used, and never in its usual place, the sedilia. He is, however, partial to ogee arches on a flat surface, and he several times introduces that peculiar form of arch, if arch it may be called, which is found in the series of sepulchral niches in Bristol Cathedral, and in the doorway of the hall at Berkeley Castle.<sup>8</sup> This occurs in the rood-screen and in one of the tombs in the cathedral of St. David's, and also in one of the porches of the palace. It may be seen also in the canopy of the tomb of Sir Elidur de Stackpole, in Cheriton church, Pembrokeshire, which must not be confounded with Cheriton in Gower.

This last feature again shows that the architectural connexion between Bristol and South Wales was maintained during the fourteenth century, as well as during

<sup>7</sup> See History of St. David's, p. 205.

<sup>8</sup> It is found also in Backwell church, Somersetshire, strange to say, in the shape of barrel-vaulting, if I may so call it, in the sacristy.

those which preceded it. We may perhaps say the same of Gower's inordinate love for the wave-moulding ; as that form, though common everywhere, is especially common in Somersetshire, both in Decorated and Perpendicular work. It is one, however, which would naturally suggest itself to a St. David's architect, as it is often incidentally forestalled in the strange sections produced by that complication of ogee keels which is so characteristic of the earlier architecture of that cathedral. But the peculiar form, which, for want of a better name, I am in the habit of calling the Berkeley arch, must, unless Bristol and Berkeley copied from St. David's, be a direct importation from the other side of the channel.

§ 3. INFLUENCE OF SOMERSETSHIRE PERPENDICULAR.—During the Perpendicular period, the connection with Somersetshire was maintained in great vigour. I need hardly say that county possesses a form of Continuous Gothic, at least as distinctive as its local type of the Early style, and that it is found in a far greater number of buildings throughout Somersetshire and the neighbouring counties. Among these, Monmouthshire comes in for a considerable share, and Glamorgan and Pembroke are by no means excluded. The distinguishing characteristics of this Somersetshire Perpendicular I have endeavoured to point out with some minuteness, in a series of papers read before the Archæological Society of that county, and which may be found in their published Proceedings. A Somersetshire outline I cannot congratulate the South Welsh builders on ever producing, but they have produced a vast amount of Somersetshire detail, good, bad, and indifferent. Except St. Mary's at Haverfordwest, where they had much better have left it alone, they never imported the clerestory. This feature, though not so universal in Somerset as in some other districts, occurs in most of the larger churches, and in the largest of all, Bath, Sherborne,<sup>9</sup> and St. Mary Redcliffe, it even attains an un-

<sup>9</sup> This minster, locally in Dorsetshire, is strictly an example of the Somersetshire style, which, as I have said, extends into most of the neighbouring counties.

usual predominance. Tenby and Cardiff, the only large Welsh churches built wholly, or nearly so, in this style, have a great amount of Somersetshire detail, but are very far from reproducing the general effect of Martock or Wrington. But windows, piers, doorways, are continually found of strict Somersetshire character; the cradle roof, so characteristic of South Wales, is no less characteristic of Somersetshire and the whole West of England. The resemblance extends to the imitation of individual features. Just as, at an earlier time, a single window in St. Mary Redcliffe was reproduced at Chepstow and Haverfordwest, so now the porch of St. Stephen's was evidently copied in those of Caerwent and Magor. The latter church, in its nave and aisles, presents one of the best specimens of Somersetshire detail in Wales; the pillars with angel capitals, like Bath and Wrington, are of extreme beauty, and the aisles were evidently traced out for vaulting, which, as usual, has never been added. Towers, for obvious reasons, were less frequently copied; but that of Cardiff, and the northern tower of Llandaff, evidently come from the south of the Channel. But I cannot say much for the former, except in its general distant effect, which is extremely fine. Much as at Thornbury, a parapet as grand as that of Huish or Chewton is stuck quite unconnectedly upon a rather plain tower. Even so far inland as Brecon, the tower of St. Mary's is very like some of the smaller ones in and about Bristol; westward I have already mentioned St. Thomas' at Haverfordwest, as a cross between Perpendicular and Pembrokehire; and Carew, but for its square-headed belfry-windows, might pass as an example of the Bristol type.

I have thus done my best to call attention to a class of buildings which I think have met with undeserved neglect from architectural students in general. They are indeed unfortunately circumstanced. If it is difficult to induce Welshmen to look beyond the limits of their own Principality, it is equally difficult to induce Englishmen to believe that that Principality contains anything worthy



of their notice, besides the mountains of the north and the coal and iron of the south. As an Englishman who has voluntarily settled in a Welsh district, I deem it my duty to do whatever I can to make the two known to one another. I trust that the late meeting of the Archæological Institute in a March district, and its excursions to spots within the limits of Wales, may have done something to bring English and Welsh antiquaries more together. Something, I hope, has already been done by the agency of our own Association and its Journal, which I know have, directly or indirectly, been the means of making the great Welsh buildings known to several accomplished English students, who might otherwise have found it difficult to realize that St. David's, Llandaff, and Brecon, contained buildings of some moment in the history of art. But, after all, I must be allowed to observe, that no ignorance is so great as that in which an inhabitant of one part of Wales commonly remains of all the rest. While I find it difficult to persuade my English friends that Llandaff and St. David's are two totally distinct places, at a considerable distance from one another, I conceive that to most of my neighbours around the former, the old privilege, by which two journeys to St. David's were considered as equivalent to one to Rome, would hardly be considered an alleviation. I have never visited Rome, and I have visited St. David's more than twice. But certainly the main stream of pilgrimage does not as yet flow in that direction.

EDWARD A. FREEMAN.

NOTE.—In selecting the illustrations for this paper I have thought it best chiefly to confine them to the smaller buildings of the northern and central counties. The larger buildings have formed, or will form, the subjects of monographs. The smaller buildings of the southern counties I am also treating in a series of papers, some of which have been already sufficiently illustrated. It seemed better therefore to confine the illustrations on the present occasion to buildings coming under neither of these classes.

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# NOTICES OF THE EARLY INSCRIBED AND SCULPTURED STONES OF WALES.

(Continued from page 146.)

## NOTICE OF THE DOLAU COTHY STONES.

THE members of the Cambrian Archæological Association, who attended the last year's meeting at Llandeilo Fawr, will remember with pleasure their visit to Dolau Cothy House; their hospitable and graceful reception there by Mr. and Miss Johnes; and their examination of several interesting inscribed stones now deposited in front of the house, and which formerly stood at Pant y Polion. The most important of these stones is the grave-stone of Paulinus. In its present condition, the inscription on this stone is not so perfect as it was in Bishop Gibson's time, when the whole was legible, as follows:—

SERVATVR FIDÆI  
PATRIEQ SEMPER  
AMATOR HIC PAVLIN  
VS IACIT CVLTOR PIENTI  
SIMVS ÆQVI

The first wood-cut accompanying the present article shows the present state of the stone; some portion of the letters in the four bottom lines having become defaced; sufficient, however, remains to prove the correctness of the reading given by Bishop Gibson, if we except the last three words, which we must now take on credit.

It will be seen that the inscription is entirely in Roman capital letters, about 3 inches high, with a tendency to the character termed *rustic* by palæographers, which is especially visible in the letter F in the top line. The conjunctions of the letters E and R, V and A, and A and E, in the top line, and A and V in the third line, will be noticed, especially the reversed form of the first E (Ʒ), to accommodate it for conjunction with the next letter, R. Moreover, in its original state, the V and L in the word Cultor, the M and V in the word "pientissimus,"

and the A and E in the last word *Æqui*, are represented as conjoined, the second stroke of the V in *Cultor* forming the down stroke of the L, and the first and last strokes of the M being oblique (**M**) so as to adopt the last stroke for the first stroke of the adjoining V. In addition to this, the form of the L and I at the end of the third line, and the prostrate form of the I at the end of the fourth line, as given by Gibson, merit notice, the whole being of a debased Roman character, free from the slightest admixture of British or Saxon forms. This is important to be noticed in connection with the history of the stone, and the person commemorated by it in such glowing terms. A guardian of the faith, an unchanging lover of his country, and a true friend of justice, we need scarcely wonder that such a man should have left a fame behind him not easily to be effaced, and which had, as usual, been evinced by his name having been given to the locality of his labours,—Pant Polin, corrupted into Pant y Polion, being the spot where the stone originally stood, the saint himself being commemorated on November 22, under the name of Polin Esgob.

The entire inscription, as suggested by Rees in his *Lives of the Welsh Saints*, p. 188, consists of two hexameter lines,—

“*Servator fidei, patriæque semper amator  
Hic Paulinus jacet, cultor pientissimus æqui,*”

and which belong to a period when Latin versification was more corrupt than at the time of the departure of the Romans from Britain.

“The last syllable of *patriæque* is an error in prosody, unless the author intended the *u* for a vowel, and so formed the end of the word into a dactyl. In the second line he appears to have had for his model the poets before the Augustan age, who frequently omitted the final *s*, and allowed the vowel preceding to assume its natural quantity; the last *u* in *Paulinus* is therefore short; the *u* in *pientissimus* must have been quiescent, in which case the vowel before it would be short, as in *pietas*, from whence the word is derived.”—*Welsh Saints*.

From the notices of St. Paulinus in the *Lives of St*

David written by Giraldus Cambrensis and Ricemarchus,<sup>1</sup> and the Life of St. Teilo written by Galfridus, we learn that St. Paulinus, or Pawl-Hen, or Polin, was originally a North Briton, and that he probably resided for some time in the Isle of Man. His next residence was at Caerworgorn, in the monastery of Iltutus. He afterwards founded a similar institution at Ty-gwyn ar Dâf, the White House on Tave, in Caermarthenshire, of which he is styled the bishop, and which became famous, and was attended by St. David, St. Teilo, and others. In the Life of St. David by Ricemarchus, St. Paulinus is described as having been the disciple of St. Germanus, to have been a scribe, and to have taught St. David to read, who in return miraculously cured Paulinus of blindness.—(Rees' *Lives of the Welsh Saints*, pp. 122, 424.) From the same Life we farther learn that St. Paulinus was at the Synod of Llanddewi-Brevi, for the confutation of the Pelagian heresy, generally assigned to the year A.D. 519, and that it was by his advice that St. David was summoned to attend the synod.—(*Ibid.* pp. 137, 411, 440.) St. Paulinus is moreover the patron saint of Capel Penlin, a chapel subordinate to Llandingad, Caermarthenshire, called Capella Sancti Paulini in one of the charters of the abbey of Strata Florida, and which is very near to Llanddewi Brevi, the scene of the synod above mentioned.—(See also the *Cambrian Biography*, and the *Cambrian Register*, iii. p. 38.)

It will be proper to add, in connexion with the name of St. Paulinus, that the fine stone at Port Talbot, Glamorganshire, bears on one of its sides the inscription,—

“Hic jacit Cantusas Pater Paulinus,”

and that there is a fragment of an early inscribed stone at Merthyr Mawr with these letters remaining,—

PAVLI  
FILIMI

<sup>1</sup> The Psalter of Ricemarchus will be found described in the First Series of the *Archæologia Cambrensis*, i. p. 117, and an account is given in p. 124 of the *Cottonian MS.*, containing the Life of St. David by Ricemarchus here referred to.

The second of the accompanying wood-cuts represents another stone, which originally stood at Pant y Polion, and is now at Dolau Cothy House. It is a portion of a Romano-British grave-stone, and, like the preceding stone, has suffered mutilation since it was examined and drawn, as it appears in Gough's *Camden*, ii. p. 505. It is there given as follows:—

TALORI  
ADVENTI  
MAQVERAGI  
FILIVS

The terminal I in each of the three upper lines are represented as having been prostrate. It is to be regretted that so much of the stone has been broken off and lost. The letters are more debased in their character than those of the Paulinus inscription. The form of the F, and the mode in which the second I in the word filius, in the last line, is written, in juxtaposition with the preceding L, merits notice in a palæographic point of view.

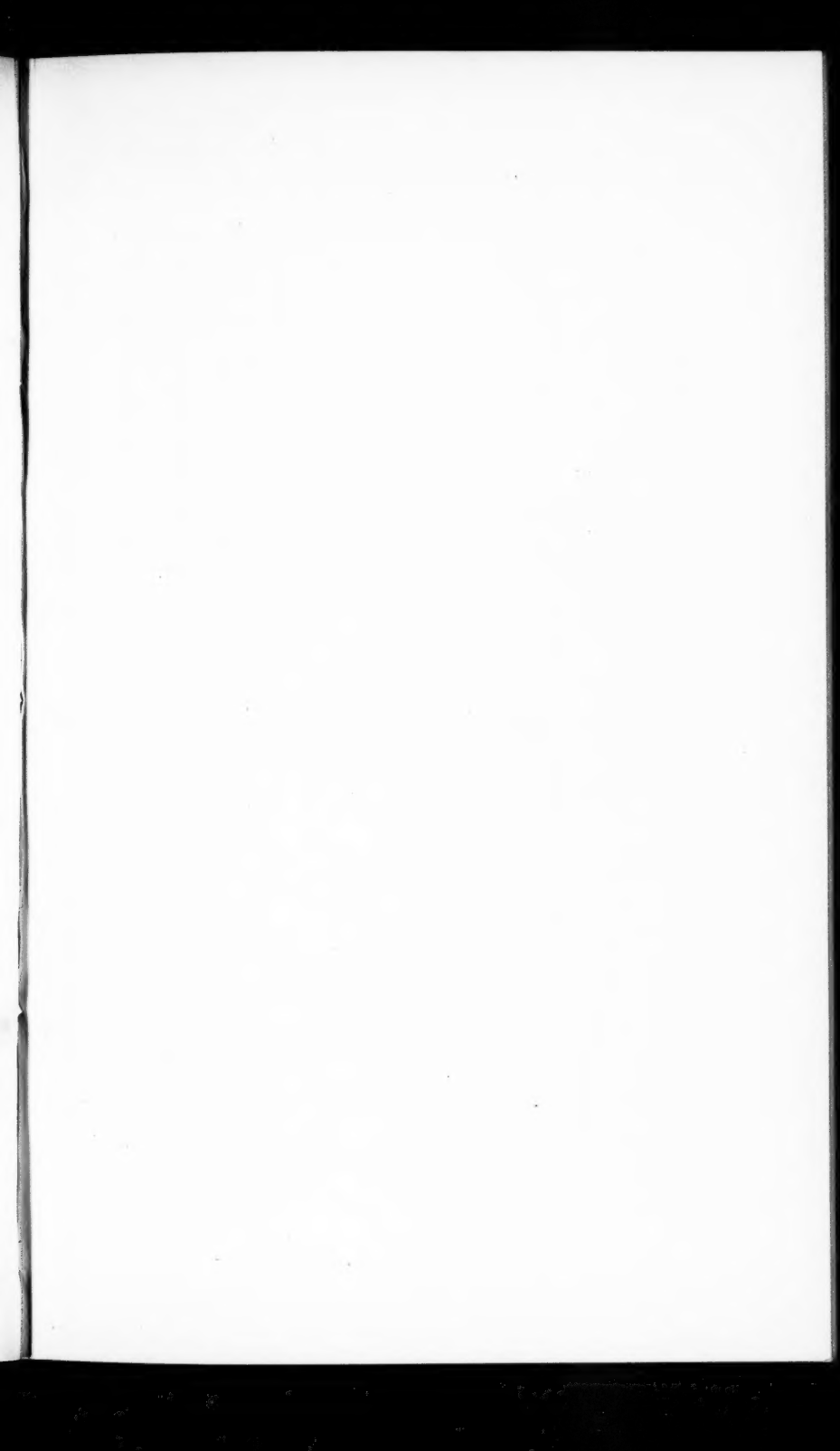
The third of the accompanying wood-cuts represents a fragment of a Roman stone inscribed P (Passus) CXXV in good Roman capitals, nearly 2 inches in height. I have not learned whence this stone has been brought to Dolau Cothy House.

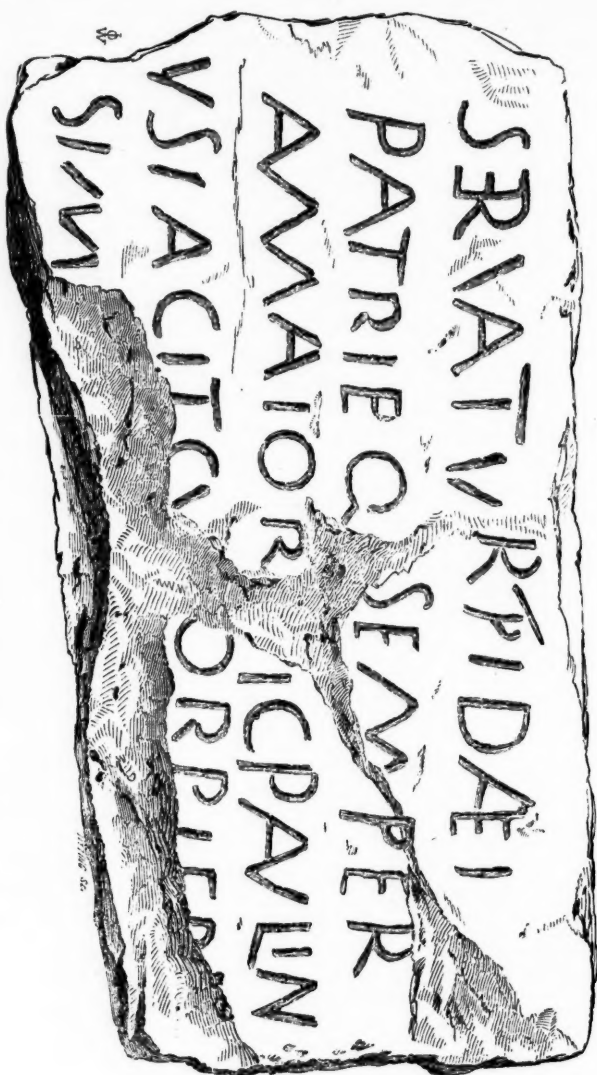
I am indebted to some of our members for the rubbings from which those drawings have been made. They were taken on the occasion of the Llandeilo Meeting of our Association.

I would here be allowed to express a hope that these precious stones might be placed in a situation where they would be secure from the weather, as well as from the rude attacks of the ignorant. It is evident that the Paulinus stone has been partially effaced by the action of the atmosphere, and it would be very desirable that casts of these stones should be made, and deposited in some of the neighbouring local museums, before they have suffered any further injury.

J. O. WESTWOOD.

Hammersmith, May, 1856.





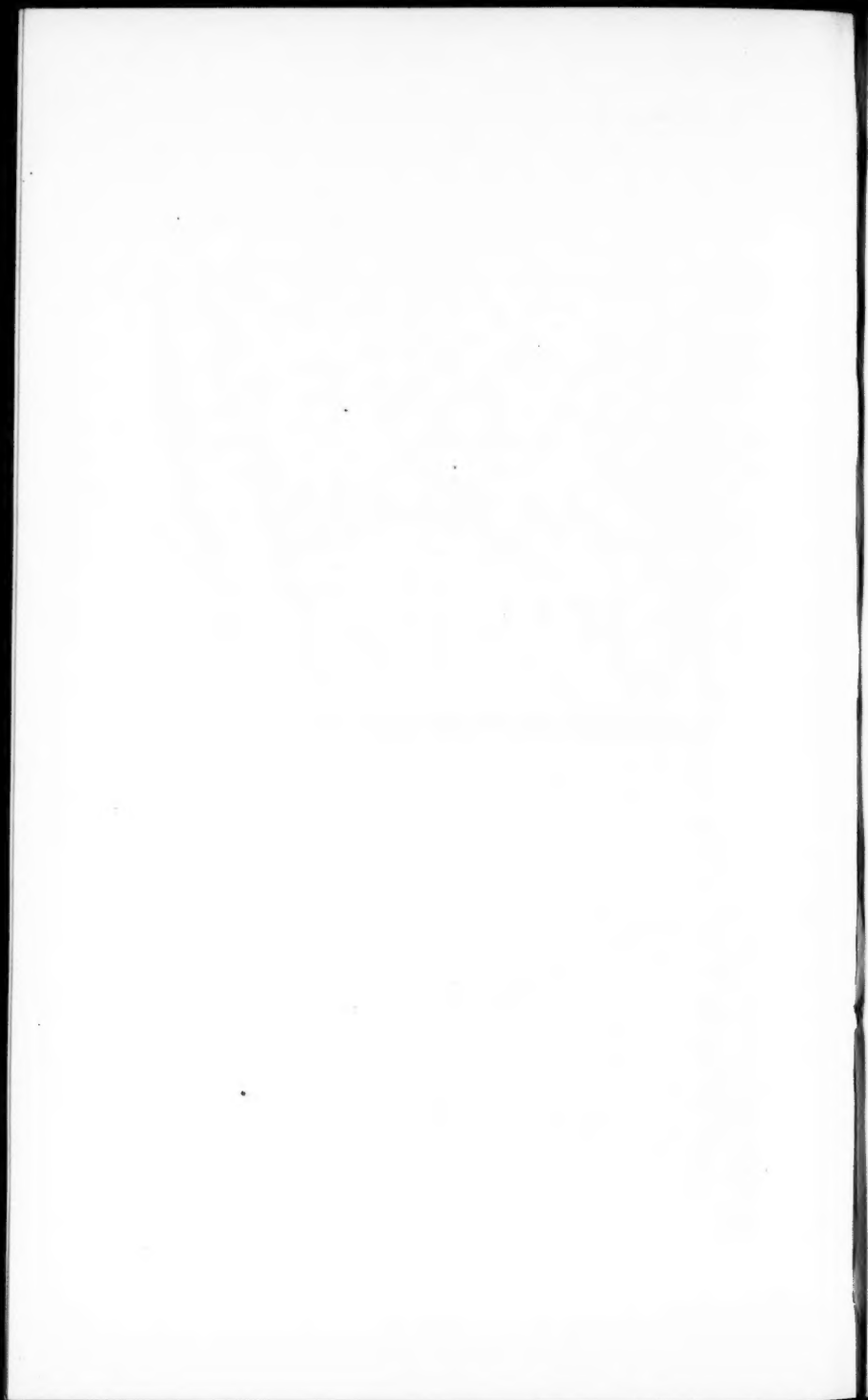
Paulinus Stone, Dolau Cothy.



Inscribed Stone, Dolau Cothy.



Roman Stone, Dolau Cothy.





## ROYAL SOCIETY OF NORTHERN ANTIQUARIES OF COPENHAGEN.

THE Danish antiquaries have had the kindness to present to our Association several volumes of their *Transactions*, which will be reviewed at a subsequent period. We now insert two short memoirs on subjects which are of interest to all antiquaries dwelling in the north-western portions of Europe, and which our Danish brethren are desirous should be brought before the notice of our members.

### THE DISCOVERY OF AMERICA BY THE NORTHMEN.

The present Paper is communicated by Charles C. Rafn, and is founded on his work, *Antiquitates Americanae sive Scriptores Septentrionales rerum Anteo-Columbianarum in America*, published by him in 1837 through the Royal Society of Northern Antiquaries of Copenhagen.

"The Dane Gardar, of Swedish origin, was the first Northman who discovered Iceland, in 863. Only a few out-places of this country had been visited previously, about 70 years before, by Irish hermits. Eleven years subsequently, or in 874, the Norwegian Ingolf began the colonization of the country, which was completed during a space of 60 years. The colonists, many of whom belonged to the most illustrious and most civilized families in the North, established in Iceland a flourishing Republic. Here, on this distant isle-rock, the Old-Danish or Old-Northern language was preserved unchanged for centuries, and here in the *Eddas* were treasured those Folk-songs and Folk-myths, and in the *Sagas* those historical Tales and Legends, which the first settlers had brought with them from their Scandinavian mother-lands. Iceland was therefore the cradle of an historical literature of immense value.

"The situation of the island and the relationship of the colony to foreign countries in its earliest period, compelled its inhabitants to exercise and develop their hereditary maritime skill and thirst for new discoveries across the great ocean. As early as the year 877 Gunnbiorn saw for the first time the mountainous coast of Greenland. But this land was first visited by Erik the Red, in 983, who three years afterwards, in 986, by means of Icelandic emigrants, established the first colony on its south-western shore, where afterwards, in 1124, the Bishop's See of Gardar was founded, which subsisted for upwards of 300 years. The head firths or bays were named after the chiefs of the expedition. Erik the Red settled in Eriks-firth, Einar, Rafn and Ketil in the firths called after them, and Heriulf on Heriulfsnes. On a voyage from Iceland to Greenland this same year, (986), Biarne, the son of the latter, was driven far out to sea towards the south-west, and for the first time beheld the coasts of the American lands, afterwards visited and named by his countrymen. In order to examine these countries more narrowly, Leif the Fortunate, son of Erik the Red, undertook a voyage of discovery thither in the year 1000. He landed on the shores described by Biarne, detailed the character of these lands more exactly, and gave them names according to their appearance: Helluland (Newfoundland) was so called from its flat stones, Markland (Nova Scotia) from its woods, and Vineland (New England) from its vines. Here he remained for some time, and constructed large houses, called after him Leifsbúdir (*Leif's Booths*). A German named Tyrker, who accompanied Leif on this voyage, was the man who found the wild vines, which he recognized from having seen them in his own land, and Leif gave the country its name from this circumstance. Two years afterwards Leif's brother, Thorwald, repaired thither, and in 1003 caused an expedition to be undertaken to the south, along the shore, but he was killed in the summer of 1004 on a voyage northwards, in a skirmish with the natives.

"The most distinguished however of all the first American discoverers is Thorfinn Karlsefne, an Icelander, whose genealogy is carried back in the Old-Northern annals to Danish, Swedish, Norwegian, Scottish and Irish ancestors, some of them of royal blood. In 1006 this chief on a merchant-voyage visited Greenland and

there married Gudrid, the widow of Thorstein (son of Erik the Red), who had died the year before in an unsuccessful expedition to Vineland. Accompanied by his wife, who encouraged him to this voyage, and by a crew of 160 men on board three vessels, he repaired in the spring of 1007 to Vineland, where he remained for three years, and had many communications with the aborigines. Here his wife Gudrid bore him a son Snorre, who became the founder of an illustrious family in Iceland, which gave that island several of its first Bishops. His daughter's son was the celebrated Bishop Thorlak Runolfson, who published the first Christian Code of Iceland. In 1121 Bishop Erik sailed to Vineland from Greenland, doubtless for the purpose of strengthening his countrymen in their Christian faith.

"The notices given by the old Icelandic voyage-chroniclers respecting the climate, the soil, and the productions of this new country are very characteristic. Nay, we have even a statement of this kind as old as the eleventh century from a writer not a Northman, Adam of Bremen; he states on the authority of Svein Estridson, the King of Denmark, a nephew of Canute the Great, that the country got its name from the vine growing wild there. It is a remarkable coincidence in this respect that its English re-discoverers, for the same reason, named the large island which is close off the coast *Martha's Vineyard*. Spontaneously growing wheat (maize or Indian corn) was also found in this country.

"In the mean time it is the total result of the nautical, geographical and astronomical evidences in the original documents, which places the situation of the countries discovered beyond all doubt. The number of days' sail between the several newly-found lands, the striking description of the coasts, especially the white sand-banks of Nova Scotia and the long beaches and downs of a peculiar appearance on Cape Cod (the Kialarnes and Furdustrandir of the Northmen) are not to be mistaken. In addition hereto we have the astronomical remark that the shortest day in Vineland was 9 hours long, which fixes the latitude of  $41^{\circ} 24' 10''$ , or just that of the promontories which limit the entrances to Mount Hope Bay, where Leif's booths were built, and in the district around which the old Northmen had their head establishment, which was named by them *Hjóp*.

"The Northmen were also acquainted with American land still farther to the south, called by them *Hvitramannaland* (the land of the White Men, or Ireland it Mikla (Great Ireland). The exact situation of this country is not stated; it was probably North and South Carolina, Georgia and Florida. In 1266 some priests at Gardar in Greenland set on foot a voyage of discovery to the arctic regions of America. An astronomical observation proves that this took place through Lancaster Sound and Barrow's Strait to the latitude of Wellington's Channel. The last memorandum supplied by the old Icelandic records, is a voyage from Greenland to Markland in 1347."

#### CONNECTION OF THE NORTHMEN WITH THE EAST.

The following remarks are communicated by Charles C. Rafn, and intended to draw attention to the *Antiquités Russes et Orientales d'après les monuments historiques des Islandais et des anciens Scandinaves*, a work edited by him, and published by the Royal Society of Northern Antiquaries.

"The period when the Northmen wandered from their home in the East to Northern Europe is removed far back, and presents itself in darkness and myths. Future inquiries will perhaps explain how long their forefathers retained their speech and manners in their eastern abode. In this place we would only point out the remarkable fact, that the same age which saw the Northmen discovering and colonizing Iceland in the far West, beheld them also reappearing in the East, and with extraordinary energy. Summoned thither from the Scandinavian North, Nestor assures us that, under the name *Variago-Russians*, they established the Russian Empire in 862, and for more than a century exercised great influence over its affairs both internal and external. The correctness of this statement by the Slavonic chronicler and the important part played by the Scandinavian Russians in the first period of that power, becomes evident at once from the names borne by the historical actors themselves, almost all of which belong to the Old-Danish or Old-Northern language, and are recognised in the Northern Sagas and Runographic monuments. They are easily known, in spite of their being corrupted by the

spelling of the Slavonic writer: Rurik, Sineus and Truvor (Røerik, Sune, Thurvard); Oskold, Dir (Hoskuld, Dyri); Igor, Oleg, Olga (Ingvar, Høelge, Høelga). The men 'of the Russian nation' sent by Oleg in 907 and 911 as ambassadors to Constantinople, all were Northmen; Karl, Frialaf, Vermund, Rolf, Steinmod, Ingjald, Gauti, Roald, Kár, Freyleif, Roar, Eythiof, Thrain, Leidolf, Vestar. In Igor's great embassy of more than 50 persons, who in 944 concluded the important treaty with the Greek Emperors, Karamsin has only found three Slavic names. The rest are Northern, such as: Ivar, Vigfast, Eyllif, Leifr, Grim, Kár, Kolakegg, Kol, Hallvard, Frode, Audun, Adolf, Ulf, Gamle, Bursteinn, Asbrand.

"A remarkable confirmation of the statement made by Nestor would be afforded, if we could, as is probable, venture to assume, that the Igvar occurring on several Swedish Runic stones is the Russian Grand-Prince Igor. 60 Runic monuments have been carefully examined and copied for this work, many of them specially employed by the Society for this purpose; 12 of these inscriptions speak of an Igvar, and are carved in memory of men who had taken part in his expedition (*i faru med Igvari*), some of them as ship-commanders.

"The work, to which Icelandic, Norwegian, Swedish, and Danish scholars have contributed valuable papers, commences with extracts from the Eddas and the mythic-historical Sagas, among which is the whole of the remarkable *Sögubrot* or Saga-fragment on the old Kings of Denmark and Sweden, and the whole of the charming and important *Hervarar Saga*. Next follow numerous extracts from the Old-Northern historical Sagas. The Northmen made frequent voyages to Gandvik (the White Sea) and Biarmaland, and over the Baltic to Austrveg. The history of the Kings of Norway in the 10th and 11th centuries touches that of Gardaríke or Russia in numberless instances. Olaf Tryggvason passed his youth there. The Norwegian Prince Eymund repaired thither in 1015, and took part in the feuds between Jaroslav, Burslav and Vartislav; the whole of one Saga is devoted to this Eymund. Saint Olaf was intimately connected with the Russian Court, and his son Magnus the Good, afterwards King of Norway and Denmark, spent there a good part of his youth, together with Rognvald Brusason, at a later period Earl of the Orkneys. Harald Hardrade was long the lord of the marches to the Grand-Prince, and Harald himself was afterwards Chieftain of the Vering-guard in Miklagard (Constantinople). The *Færeyinga Saga* speaks of Rafn called Holmgardsfare on account of his voyages to Novgorod, and mentions the Færingman Sigmund's expedition to Gardaríke. The lives of native Icelanders contain numerous similar accounts; thus Egil's Saga tells us of Egil's and Thorolf's exploits in Courland, and Nial's Saga has preserved the details of Gunnar's and Kolskegg's attack on Reval and Eysysla. In 1009 Biorn Arneirson heroically distinguished himself in the service of Vladimir the Great. Another still more famous Icelandic bard and hero, Thormod Kolbrunarskald, after living several years in Greenland, betook himself to Norway in company with another native American, Skuf, owner of Stokkanes at Eriksfiord, and probably kin with the celebrated Gudrid, wife of Thorfinn Karlsefne; in 1029 both followed Saint Olaf to Gardaríke.

"The attention of English readers is directed to an Old-English or Anglo-Saxon document, the *Voyages of the Northmen* Ohthere and Wulfstan in the North of Europe, as related by King Alfred. This paper with its numerous illustrative notes is communicated by P. A. Munch. An accompanying *fac-simile* of the MS. in the British Museum has been kindly forwarded by Sir Henry Ellis.

"As an illustration to the ancient Icelandic Geographical Monuments, a *Mappemonde* from the 12th century, and three *Planispheres* from the 13th and 14th, have been appended. These are remarkable for having the same orientation as those of the Arabian Cartographers in the middle ages, they have the South at the top. Among the geographical annotations for which we are indebted to the Abbot Nicolas of Thingeyrar in the North of Iceland, is a journey to the Holy Land in 1151-1153, containing interesting notices for comparison with other voyages to the East at the same period; among them is an Arabic appellation not found in other European voyagers of the same date. To this division also belongs a plan or *ichnography* of Jerusalem."

## CAMBRIAN ARCHÆOLOGICAL ASSOCIATION.

THE Annual Meeting of our Association, for 1856, will commence, at Welshpool, on Monday, August 18th, and will last throughout that week.

For further information Members are referred to the General Secretaries, and to the notices issued by those officers.

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### Correspondence.

#### BRETON ARCHÆOLOGICAL ASSOCIATION.

*To the Editor of the Archæologia Cambrensis.*

SIR,—It is my intention, from time to time, to communicate to the Cambrian Archæological Association notes made by some brother antiquaries and myself in the course of our rambles through Brittany. The only helps to the traveller through Lower Brittany, that we know of, are,—Cambry's *Voyage in Finistère* in 1794, a book much, and most undeservedly, abused, looking at the times in which it was written;—M. De Freminville's *Antiquities of Brittany*, a useful work, but abounding in exaggerations and archæological errors;—"A Notice," by M. de la Monneraie, "On the Religious Architecture of Lower Brittany during the Eleventh and Twelfth Centuries," published in the First Volume of the *Bulletin Archéologique de l'Association Bretonne* (Classe d' Archéologie). This notice is *indispensable* to every traveller in Armorica. It is a perfect compendium of Breton ecclesiastical archéology. Unfortunately, it was not published at the time of my peregrinations; as a travelling guide to pedestrians in particular, we hope that our trifling contribution may be useful. So little is still known of Lower Brittany, spite of the extraordinary improvements in the roads and communications, that even the most meagre indications may be acceptable.

To archæological qualifications we have no pretensions, beyond a smattering picked up during and since our visit to Lower Brittany; but we may vouch for the correctness of our descriptions of what we saw. Being on foot, we noted down everything on the spot, and not having the slightest idea of drawing, we entered into the most minute details. Our promenade dates some years back. We were, at the time, so struck with the beautiful site of the abbey of Landevennec, that we at once adapted it as our Breton hobby-horse. Our connexion with Brittany was transient, but we did not forget to inquire

into the history of our favourite. Its relationship to the primitive British and Irish Church—its connection, through St. Cadvan, with the last hold of the Britons, Cambria—confirmed the preference, and roused a wish to invite the attention of more competent investigators. After an absence of some years we returned to this country, and settled at Nantes, where we are now resident, and teaching the English language. During our few leisure hours we amused ourselves with getting up the "walks," &c., and had already completed it, when we learned that the Association Bretonne possessed two volumes of the *Archæologia Cambrensis*, which, upon applying to M. le Comte Aymar de Blois, the President, were obligingly forwarded to us, with an encouragement to proceed with the Itinerary. In these volumes (the Second and Third) are some very interesting notices of Bardsey Abbey, and of St. Cadvan, one of its founders, whom we had supposed, and still suppose, to have come from Landevennec. This impression is not, indeed, directly supported in the extracts in the *Archæologia*, taken from Professor Rees' Life of the Saint, but the legendary history of Bardsey seems indirectly to confirm it. Amongst a large mass of materials on Lower Brittany, we have unfortunately mislaid the reference to the book whence we obtained our information respecting St. Cadvan; but the fact of his having come from the abbey of Landevennec is stated in some memoranda as far back as 1846. It appears to have been derived from the *Acta Sanctorum*, because it is mixed up with extracts from that work. We cannot, however, verify the fact, as the volume is wanting at the Bibliothèque, and our Breton acquaintances do not know St. Cadvan.

It seems strange that so little attention should have been paid to the early Breton Church. The only regular notice to be found on this subject, and we have the authority of M. de Blois for saying so, is contained in M. de Courson's *Peuples Bretons*. That notice is so decidedly "one-sided," and, in some instances, so purely "assertive," as greatly to diminish the authority which the name of the author would seem to give it. In a promised publication of the Chartulary of Landevennec, under the superintendence of M. de Blois, it is to be hoped that he may be induced to furnish at least a sketch of such a history. No person is more capable, and no Breton, we think, would treat the subject with equal impartiality. It must not be understood, however, that we have his authority to say that he contemplates such a work.

It is now admitted by all parties, that, to the early British and Irish missionaries, and to the emigrants from Britain, Armorica owes, exclusively, her conversion to Christianity. It may be worth while to inquire, whether she is not equally indebted to them for her early civilization and literature. It does seem to us that, as regards the latter, the Bretons have appropriated to themselves much more than they have any right to claim, and that greatly to the prejudice of the Cambro-Britons. But this is a question with which we are utterly incompetent to deal,—first, from our entire ignorance of Cambro-

Breton antiquities ; and next, from our not being of the happy few who have time and money at command, to enable them to indulge in such an investigation. We can only believe that good reason exists for supposing that many of the Breton lights are borrowed from the Britons, through their representatives, the Welsh and Cornish men. How far these questions may have been dealt with in Wales and Cornwall we do not know, having no sufficient acquaintance with their archæological literature. By a change of localities, historical and legendary personages were, we think, sometimes transferred to Brittany ; those personages and their legends having been previously introduced by the Welsh and Cornish Britons. Thus, probably, King Arthur and his Round Table Knights became Bretons. In the fourteenth century, or as early, perhaps, as the twelfth century, the scene of St. David's birth is laid in Brittany, and he is made Bishop of Léon. We are not acquainted with M. de la Villemarqué's *Essai sur l'Origine des Epopées Chivalesques de la Table Ronde*. It is not in the Bibliothèque de Ville, and possibly not in Nantes, at least not to the knowledge of the principal bookseller, and one of the most active members of the Société Archéologique de la Loire Inférieure. We once saw a copy of M. de la Villemarqué's *Contes Populaires des Anciens Bretons*, where the *Essai* is printed, but not long enough to do more than just look at it. May it not be worth while to draw the attention of the Cambrian Archæological Association, and of your *confrères* in Cornwall, to an investigation of this subject, especially as the Emperor is about to have edited a work on the early French poetry, in which category a recent and expensive work, entitled, *Le Moyen Age et la Renaissance*, includes the Breton Lais and Romances? The Société Archéologique de la Loire Inférieure possesses this work ; and we hope, during the summer, to run through the article devoted to these Lais and Romances with some care. Hitherto we have been able only to skip through it. M. de la Villemarqué is very enthusiastic, and the Bretons will not readily strike to the Britons. The syllabic distinction between the two people does not exist upon the Continent, a circumstance which helps to the deception, if deception there be.

But all this *en passant*. I now proceed to give you some of our notes on the granite fields of Lower Brittany.

#### TREGUNC.

Lower Brittany, for the most part, is a granitic country, and one of its most striking features is to be found in the extraordinary number of, what we will call, its "granite fields." These are, in general, very thickly studded with large unattached granite boulders, and with enormous masses of granite rock protruding above the soil. The masses, as well as the boulders, are commonly rounded off at the angles—are of all shapes and sizes—and are "scattered about in a most confused and disorderly manner."

Amongst the largest and most imposing of these fields, are those



ranging along the steppes of the Montagnes d'Arès, and of some parts of the Montagnes Noires—those of Berrien, Le Huelgoet, and Branilis, in the interior of the Montagnes d'Arès—those of St. Pol de Léon, and Cleder, down to Plouescat—those of Plouneour-Trez, Pontusval, Kerlouan, and Guisseny, the last three quite awful on account of their great bulk and height—the promontory of Crozon—the neighbourhood of Audierne and Penmarch—the field of Tregunc, extending down to Pont-aven, and covering many leagues—and last, not least, that of Carnac, commencing near Riantec, towards Port Louis and Lorient, and running down to the Gulf of Morbihan. All the latter, commencing with that of St. Pol, follow the coast.

That the Druids should have taken advantage of these vast assemblages of rock for the construction of their monuments, and made these wild and desolate localities the strongholds of their religion, is so natural, that one is not surprised at finding, in Brittany, the largest collection of primæval stone monuments in the world, perhaps, looking at the comparatively small extent of country which they cover. Accordingly, these monuments exist, in greater or smaller numbers, throughout all the “fields.” The greatest amount is to be found in that of Carnac, without looking immediately at the lines; next after, probably, follows that of Tregunc, including Pont-aven. This brings us to the object of the present article.

Admitting that the granite field, described by M. de Fremerville in his *Antiquités*, and subsequently by the *Archæologia Cambrensis* in its Second Volume, is a carneillon, or burial-field, it may, we think, be doubted whether there exists anything like the “artificial” constructions which those descriptions would seem to infer, as regards the number of “gigantic masses of unhewn granite scattered about.” This field is not unique. In the preceding list, we have purposely named such spots only as are the most remarkable in that respect, and we shall be much surprized if there be not found, in some of them, rocks and stones superior in dimensions to those of Tregunc. In all of them there are combinations and dispositions so artificial, that one feels disappointed at being compelled to believe that many of them are entirely natural, and others in part so. In many of them nothing but the *platforms* can have been placed by human means, the side walls forming parts of the solid bed of rock which descends into the bowels of the earth. This is particularly the case at Tregunc. In order to explain the subject, and also to supply the omission of one of the most picturesque features in that extraordinary assemblage, we will extract some parts of our travelling notes, taken in the month of October, 1842.

We should premise that, in our visit to Tregunc, we were accompanied by M. Le Guislon, a medical gentleman residing at Concarneau, and, most agreeably for us, well acquainted with the English language and literature. We must not omit observing also that he entertained us, on our return, with genuine Breton hospitality.

At eleven o'clock we set off together for Tregunc, by way of

Lunriec, thus making our walk six, instead of five, kilometres. The promenade is pretty, but affords nothing to note, till about a kilometre before reaching Tregunc: here, just after passing a tiny tide streamlet, commence the granite masses on each side of the road. They have the same rounded angles as, but are more thickly strewn than, those of Le Cloître under Arès. On the left of the road lies the rocking-stone, an enormous block, but inferior in size to that of Le Huelgoet. For the mobility of the latter we can vouch. Seen in a particular direction, it exactly resembles the skeleton head of a gigantic bird—one of the rocs of "Sinbad the Sailor." We could not move it, there being neither Druid nor Druidess to instruct us; it is called "La Pierre du Cocu," or, the Cuckold's Stone. But what is yet more worthy of remark are the natural "Roches aux fées," or galleries, similar to those at Branilis—single masses with a traversing passage, or fissure, and a surmounting platform. One of these galleries is ten feet high, four feet wide, and fifteen feet through. The cleft is as clean as if cut with a sharp instrument when the stone was in a soft state. They are numerous, and some of them are only partially covered; others have no platform, but are rendered the more picturesque from the stunted trees which spring up between the side walls. We reckoned as many as six groupings of this description, with trees growing up in the fissures, and throwing off overshadowing heads. The very first on the right hand side is a twin-gallery, each with a stunted pollard rising out of, and stopping up, the entrance; the other parts are covered with the slab platform. It is strange that no artist has fixed his eye on these curious and picturesque masses.

We soon entered Tregunc—not worth a visit. Our next move was to a menhir, about a kilometre from the Bourg. Here again is a vast field, or rather waste, of masses, similar to those we come from, but the galleries are without sprouting trees. Many of the masses are so artificially disposed, that we cannot but exclaim, "Sinbad's Cyclops certainly arranged *these*." Looking at them in the *whole*, however, no human hands could have planted them; but it is evident that here, as elsewhere, the Druids took advantage of the assemblage of such appropriate materials, besides adopting many a ready-made Roche-aux-fées, Dolmen, &c., &c. The menhir is not less than twenty-five feet high, and upwards of thirty feet in circumference. The cross upon it was set up by "Monsieur le Recteur," upon whom we called, in order to protect it against the destroying hands of the entrepreneur, or contractor for public works.

Having spoken of Branilis, we give the notes taken there about a week before the visit to Tregunc. We were conducted from La Feuillé to Loqueffret, on our way to Pleyben, by the good vicaire of the former place, and he being obliged to return home to his duties at a given hour, in the absence of the good curé, who had handed us over to his protection, we could not stay to take admeasurements. Branilis is said to mean "the Church of the Crow."

The country we traversed is as wild and desolate as it is possible



to conceive, and bristling with granite blocks. The chapel of Branilis is seated in the centre of an assemblage of most interesting druidical monuments. A little towards the left, we visited a group of menhirs, of which three, the most remarkable, are erect, and two prostrate. One of the former is called "La Grande Pierre," another, "La Petite Pierre." The first is fifteen high, six feet wide, and three feet thick. All these "pierres levées," upright stones, are regularly shaped in form of rough obelisks. It is evident that, although no iron tool has been lifted up upon them, (Deut. xxvii. 5,) they have been rudely worked into the "irregular regularity" of form which they present, perhaps by means of the stone hammers so common amongst the (primitive) Celts, who do not appear to have possessed any metal instruments.

At some distance from the chapel, but still in the neighbourhood of the menhirs, is a natural "Grotte aux fées," of large proportions, too vast to be regarded as the result of any human efforts. The side walls of this mass are formed in an enormous block of granite, protruding several feet above the soil, and cloven throughout its length as neatly as if cut with a sharp instrument when in a state of semi-liquefaction. The fissure must descend deep into the rock, but is filled with earth up to the level of the floor of the gallery. The table, or platform, consists of a single slab of immovable bulk.

The whole country is covered with enormous masses of granite, of which many, as at Le Cloître under Arès, near Relecq, Le Huelgoet, &c., &c., exhibit the form of veritable druidical monuments. It would seem evident, however, that the Druids could have had no hand in arranging them, or fashioning them, although, without doubt, they made use of them.

The chapel of Branilis (the Church of the Crow) is very remarkable, and, from the manner in which it is encircled, we may fairly conclude that it was anciently the seat of some druidical sanctuary of no ordinary importance. It crowns the point of a large conical elevation in the centre of the most dreary part of the Arès, and is surrounded with gnarled and bulky elms, reduced by the mountain blasts to the stature and form of "giant-dwarfs."

Partly on the edge, and partly within the little burial-yard in which the chapel is erected, is another very remarkable natural "Grotte aux fées," of the kind before described. A huge mass of rock, cloven through the centre, rises four or five feet above the soil. The entrance of the fissure is upwards of three feet wide; the exit is a little narrower. On this mass rests an enormous slab, or platform, which completes this grand gallery. There is not in all the province a wilder or more picturesque scene, nor a site where Christianity is more visibly engrafted on the ancient worship. The chapel is much dilapidated; assailed on all sides by the mountain winds, exposed to the damp produced by perpetual rain and fogs, in a country where easy circumstances, to say nothing of wealth, are unknown,—with no marvel-working "pardon," whose offerings might

contribute to its support,—one is astonished that it is not entirely in ruins. The interior contains some objects not without interest. The high altar possesses a reredos in wood, similar in kind to those of Crozon, Lampaul, &c., &c. It represents the Annunciation, the Nativity, the Presentation in the Temple, the Shepherds, and the Adoration of the Magi; on the right of the altar is inscribed the date of the edifice, 1485. There is also a jubé, which deserves notice, or rather a screen, since there is no gallery on it. Along the eastern face runs a row of figures similar to those of the "Reliquaire," or Ossuary, of La Roche Morice. There are other carvings which are worth notice.

We would not be understood as wishing to disparage the druidical monuments in Lower Brittany, or to insinuate that, in the granite fields, none of them have been *wholly* erected by the hand of man; there must be many such. Our object is simply to guard against exaggerated opinions, which have already brought scandal upon the *really* marvellous erections of the ancient Bas-Bretons.

Looking at the terrible coasts of Armorica, bristling with granite rocks of all forms, sizes, and elevations, we shall not be accused of extravagance in surmising that the granite fields cover the submerged shores as well as the *terra firma*. It is to be regretted that these fields have not been *geologically* examined in detail. The rolling boulder, the fixed crags, and menhir-like peaks, all mingled together and equally rounded off at the angles, afford matter for curious speculation, and would not seem to be clearly attributable to the action of glaciers.—I remain, &c.,

AN OLD TRAVELLER IN LOWER BRITANNY.

### PERRANZABULOE IN WALES.

*To the Editor of the Archæologia Cambrensis.*

SIR,—In the interesting letters on this subject, reprinted from the *North Wales Chronicle*, J. E. asks, "What of the celibacy of the clergy in this case?"—(See *ante*, p. 179.) It is possible that in Wales this celibacy was not so strictly or universally enforced as elsewhere. A Dean of St. Asaph, (*temp.* Henry VII. and VIII.,) one of the Salisbury family, left a large number of children, who were acknowledged as legitimate. Are other instances known? If so, we may infer that this law, as well as others of the Roman Catholic Church, was not treated with universal respect in Wales. It is certain that the Welsh renounced the Roman Catholic system with very little difficulty, (a fact that stands out in strong contrast to the general pertinacity with which the Welshman clings to old customs and impressions,) and a fair inference is, that it had at no time any great hold of the minds and affections of the inhabitants of Wales, so that a married clergyman might not have been looked on as an immoral, nor even a very exceptional case.—I remain, &c.,

M. N.

*To the Editor of the Archæologia Cambrensis.*

SIR,—In reference to a suggestion in p. 185 of the last Number of the *Archæologia Cambrensis*, I beg leave to mention the existence, in the small but interesting church of St. Margaret's, in this county, of a framed table of directions to churchwardens, printed in Welsh, and attached to the wood-work of the roodloft. There are now probably few, if any, inhabitants in the parish or neighbourhood who use Welsh as their native tongue; but the table, which is not (as far I remember) of ancient date, clearly points to times of Welsh-speaking churchwardens and inhabitants within the borders of Herefordshire.—  
I remain, &c., H. W. PHILPOTT.

Staunton-on-Wye, Hereford,  
May 29, 1856.

*Archæological Notes and Queries.*

*Note 22.*—The stone which was found on the spot where the statue of General Nott has been erected in Caermarthen, and which has been conjectured to have served for holding the stake when Bishop Farrar was burnt, passed into the hands of a mason of that town. This mason had to execute some work for the spire of Abergwili Church, and he used this stone for the finial and support of the vane on its summit. It has therefore rather gone up in the world, and is above, instead of under, the guardianship of its neighbour, the Bishop of the diocese.  
W. R.

*N. 23.*—In the southern parts of Caermarthenshire the length of the perch is stated to be eight yards; and, in the western parts of Pembrokeshire it is stated to be nine yards, and is called the Irish perch. Can any member of the Association verify this statement, or give any illustration of the subject of the *ancient measures* of Wales.  
G. G. F.

*Query 39.*—Are there any valid reasons for supposing that the Roman road from LEVCARVM (Loughor) to MARIDVNVM (Caermarthen) passed over the Towy where the present bridge of Caermarthen stands, immediately beneath the walls of the castle? and is the site of the castle supposed to be identical with that of the Roman castrum?  
J. L.

*Q. 40.*—What is the origin of *Orme's Head* as applied to the promontory of Gogarth, or Llandudno, in Caernarvonshire? J. H.

*Q. 41.*—Near Welshpool, on the flat land as you go towards Forden, is a place called "Sarnbryncaled." Is there any trace of an *ancient* causeway leading towards the Severn at this point? P. J.

### Miscellaneous Notices.

**RUTHIN COLLEGIATE CHURCH, DENBIGHSHIRE.**—The promoters of the restoration of this church are now actively canvassing for additional funds. The cause has our warmest sympathy, and we hope that a sufficient fund will be raised.

**MOLD CHURCH, FLINTSHIRE.**—This fine parochial church was reopened on the 19th inst., after its recent complete restoration. The effect of the interior is very grand, and the works have been most successfully terminated by Mr. G. G. Scott.

**CLYNNOG COLLEGIATE CHURCH, CAERNARVONSHIRE.**—This venerable building is to be reopened on the 2nd of July, after its restoration, under the superintendence of Mr. Kennedy. The funds raised are still too small for the purpose by £250, which, we trust, will soon be made up by the good will of those who care for the architectural antiquities of Wales.

**ON THE METHODS EMPLOYED BY THE ANCIENTS IN WORKING GOLD MINES.**—The following was intended, by the Rev. H. Hey Knight, to be placed as a note at the end of his paper, but arrived too late for insertion in its proper place:—

“The reference to Cæsar, in a foregoing note, is merely to a conjectural emendation of the received text.—Akerman’s *Index*, p. 59. The specimen of gold from Gogofau, in the Museum of Practical Geology, is labelled with the initials of Sir Henry De la Beche. Those who examine the quartz will observe two remarkable indications of its being auriferous: 1st,—As to colour, it has often ‘the stain of rusty brown, from the protoxide of iron,’ indicative of gold. 2nd,—As to structure, many specimens have ‘the drusy cavities and elongated openings,’ together with the small rounded grains which denote the presence of the precious metal when concentrated from the surrounding mass. ‘Nearly all the mines, properly so called,’ says Mr. Stuchbury, ‘not washings in alluvial drifts, have been in quartz lodes from the time of the Romans, who worked it in Transylvania, and in Wales at the Ogofau, in Caermarthenshire, during their occupation under Trajan, to the present time.’ The usual breaking up of the crucibles after fusion, may account for the numerous fragments found. The numerous coins found at Cayo, in 1762, are said to have been chiefly those of Gallienus, Salonina, and the Thirty Tyrants.”

**PROPOSED HAND-BOOK OF THE ROMAN COINAGE.**—(*Imperial Series.*)—We understand that Mr. Bellars, Librarian to the Chester Archæological and Historical Society, is about to publish a manual on the above subject, which will supply a vacuum long felt in introductory

works to the study of Roman coins. Mr. Akerman's *Introduction to Ancient and Modern Coins* is a useful little book, as far as it goes, but is not of much practical use to a tyro in numismatics, nor was it intended to be such by that accomplished numismatist and antiquary. The work is to be published in monthly numbers, at one shilling each, each number containing four plates, representing forty coins, obverse and reverse, and eight pages or more of letter-press, describing the legends at length, and the meanings and allusions of the reverses. The object intended is to enable any person to decipher a Roman coin at sight, however imperfect the legend may be. The work is dedicated to the Cheshire Archæological Society, and will be printed uniformly with the publications of that society. Notes of the respective scarcity and values of the different types will be added to the text. Such a practical manual will be a great assistance to those who are not well acquainted with the imperial coinage of Rome, and we have no hesitation in recommending it earnestly to the attention of the members of the Cambrian Archæological Association. Subscribers' names will be received by Mr. Henry Bellars, City Library, Chester, or by the Rev. E. L. Barnwell, Ruthin, one of the Secretaries of our Association.

A work of no small interest to Cambrian antiquaries is about to be published (by subscription) by Mr. J. B. Davis and Dr. Thurnam, entitled *Crania Britannica*. Its scope and value will be understood from the following extracts, selected out of the prospectus issued by its learned authors:—"Amidst an attention to the natural history of man such as has never before been excited, embracing the inhabitants of every region and remote island of the globe, it seems an anomaly that the people who first roamed the wilds and forests of our native country should have hitherto attracted so little regard. There have been many controversies to decide the exact position held by the Ancient Britons in the scale of civilization. Antiquaries have appealed to the numerous relics of their arts, and history adduces evidences of their prowess, of their patriotic valour, and of their heroic resistance to even Roman conquest. Their remaining works have been traced out and deciphered with the most patient investigation. But it is remarkable that their personal remains—their bones,—entombed in barrows over so many districts of these islands, have, until recently, not been objects of attraction even to collectors; unlike the geologist, who has gathered up and treasured every osteological fragment of the races of animals coming within his domain. And hitherto no publication has been devoted to the chief vestige of the organization of the primitive Briton and his successors, that most important and instructive of all—his cranium. In the skulls themselves, we have the very "heart of heart" of all their remains, which the gnawing "tooth of time and rature of oblivion" have spared. These present an exact measure of their differing cerebral organization, of their intellect and feelings, and may be said to be impressed with a vivid outline of their very features and expres-

sions. It is believed that a sufficient number of these precious relics have now been exhumed from barrows and other tombs, in which the living hands of their brethren deposited them, to enable us not merely to reproduce the most lively and forcible traits of the primæval Celtic hunter or warrior, and his Roman conqueror, succeeded by Saxon or Angle chieftains and settlers, and, later still, by the Vikings of Scandinavia; but also to indicate the peculiarities which marked the different tribes and races who have peopled the diversified regions of the British Islands. . . . . These primitive remains are of great interest—of real national value,—and deserve the most careful examination and study. . . . . The utmost rigour will be exercised in determining the genuineness of the specimens. . . . . The lithographs will, in every instance where it is possible, be carefully drawn on the stone from the skulls themselves, of the full and exact size of nature, so as not merely to preserve the correct outline, but to render the surface and actual relief of the cranium. Some of the most complete collections in the kingdom have been placed at the disposal of the authors, one of whom (Dr. Thurnam) some time since had a grant from the Committee of Recommendations of the Royal Society for prosecuting an inquiry on this subject, with the results of which it is hoped to enrich the present work."

ERRATUM.—In vol. I. Third Series, p. 239, there occurs an error which we ought to have taken an earlier opportunity of rectifying. Two paragraphs, one commencing, "Mr. Foster," &c., and the other, "I learn from Archdeacon Wickham," &c., should not have been embodied in the text of Mr. Wynne Ffoulkes' paper on "Roman Remains," but should have been printed as notes of the Editor at the bottom of the page. They became mixed with the text in a moment of extreme hurry, and we beg leave to apologize to members, and to Mr. Wynne Ffoulkes, for what must have appeared a strange interpolation.—ED. ARCH. CAMB.

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## Reviews.

THE HISTORY AND ANTIQUITIES OF ST. DAVID'S. By W. BASIL JONES, and E. A. FREEMAN. 4to. London: J. H. & J. Parker. Tenby: R. Mason. 1856.

It is with no slight pleasure that we now direct the attention of our readers to this valuable work in a complete form. Such a history of its chief cathedral is an honour to the Principality, which we feel sure that our countrymen will not fail to appreciate. Every Welshman must have a just pride in the possession of so fine and interesting a church, commemorative of, if not indeed first established by, the national patron saint. There is especial reason also for rejoicing in the publication of this *History*, when it is remembered that the situation of St. David's is such as to have caused it to be a sort of *terra incognita*, not merely to Englishmen, but even to the majority of the natives of Wales. Many will now be led to visit this remote but interesting district, to whom its very situation has hitherto been almost unknown. We have even heard of persons, otherwise well informed, who had acquired an unaccountable trick of confounding Llandaff and St. David's. Doubtless, they had visited neither; and, having perhaps heard that one of those churches was in ruins, or at least utterly modernized, and systematically spoiled, by the bad taste of the eighteenth century, they jumped to the conclusion that, if there really was another church at St. David's, it was as little deserving of notice. Happily Llandaff is now in active progress of restoration, in the best sense of that much abused word; and, still more fortunately, St. David's has never undergone much of debasing beautification by what has been termed, in reference to Llandaff, the Pump-room school of architects.

In a former volume of the *Archæologia Cambrensis* we have noticed the architecture of St. David's Cathedral, as described in the earlier part of this *History*, and it is not therefore necessary again to revert to it. When that review was published, not more than one of the four parts that form the volume had been received. On reading the others, we have been much struck with the elaborate and skilful account of the changes that the building has undergone, in its progress from the original Norman form to that in which we now find it. It is impossible to avoid tracing in this chapter the pen of that one of the authors who has so often, at our annual meetings, gratified and surprised us by his lectures upon churches. This essay well supports the high place that he has attained as an architectural historian. It shows in the strongest manner an intimate knowledge of the subject, and the power that he possesses of arguing soundly concerning the changes in a building from the faint traces which the lapse of time, and the hands of successive architects, have allowed to remain. Probably there is only one person in the kingdom who could have cleared away the difficulties presented by the church of St. David's in an equally successful manner. Nevertheless, we must be allowed to express a wish



that he possessed a somewhat more complete acquaintance with what may be called the constructive part of an architect's business, for often much is to be learned in such researches as the present from looking at the edifice with the eye of a builder, as well as with the science of an architect.

This chapter does not admit of abridgment, and the quotation of detached passages would convey an imperfect and probably erroneous idea of it. It should be read carefully by all who take an interest in these fine mediæval buildings. Most of those who thus read it will find that their visits to churches will be invested with far more interest than they had previously possessed; for who does not wish even to fancy that he can trace somewhat of the history of an ancient building when inspecting its present state. It is only by following the steps of a Willis or a Freeman that they can learn the proper mode of doing it; and, if they visit St. David's with this chapter in their hands, they cannot fail to acquire some insight into this difficult art, although extensive study is of course requisite for the attainment of even slight proficiency in it.

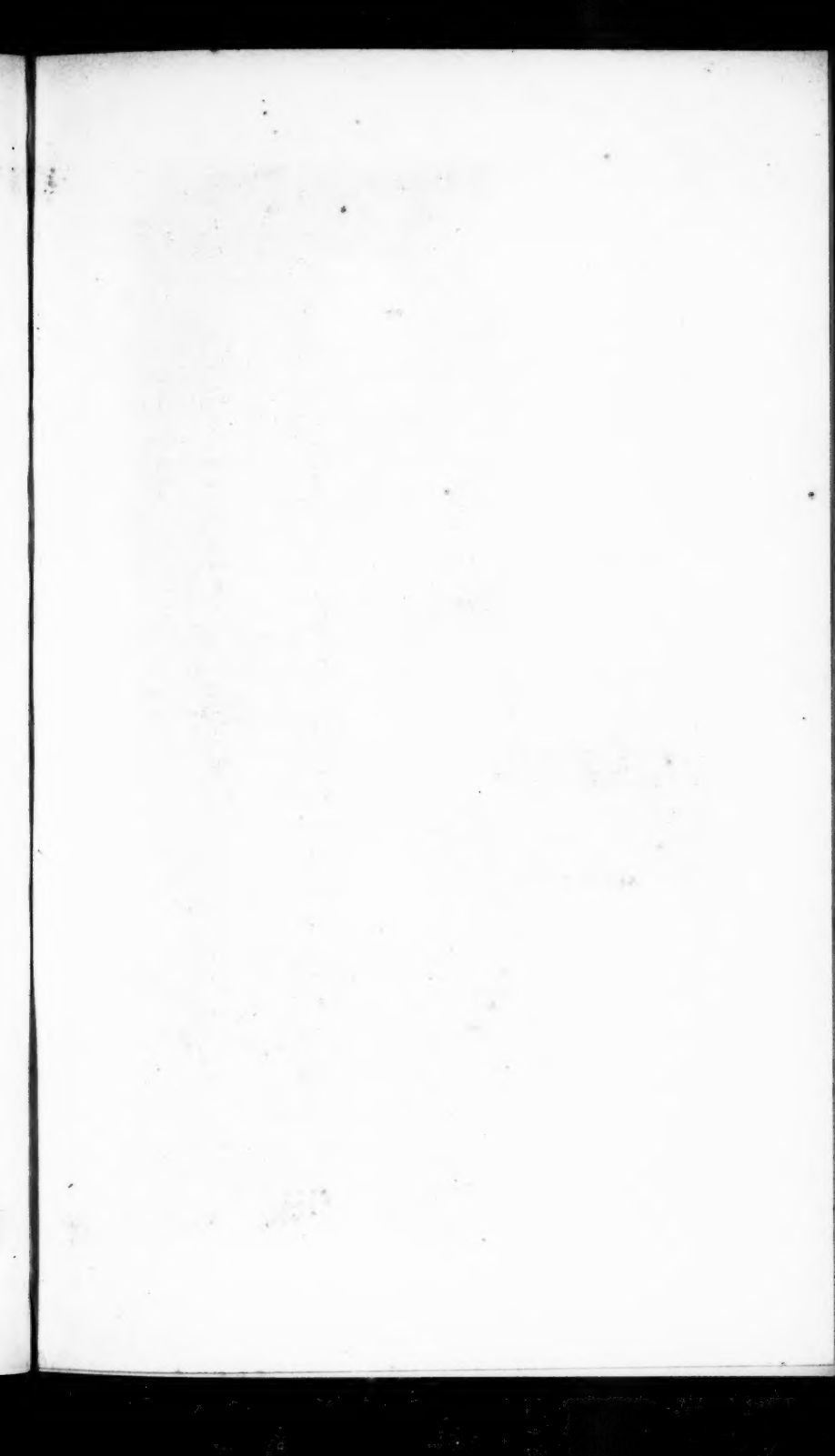
The description of the chief edifice is followed by equally interesting and skilful accounts of the subordinate buildings, such as St. Mary's College, the inclosure of the Close, with its interesting gateway, the remains of old prebendal houses, but especially the Bishop's Palace. This latter ruin is described and illustrated with the full detail which its singular beauty and interest deserve; for it is altogether unsurpassed by any existing English edifice of its own kind.

"One can hardly conceive any structure that more completely proclaims its peculiar purpose; it is essentially a palace and not a castle. . . . . The prominent points are the superb rose-window of the hall, and the graceful spire of the chapel, importing an abode not of warfare, but of hospitality and religion. . . . . Of domestic work so strictly ecclesiastical, but few examples remain."

The palace is a structure of a single date and style; its founder, Bishop Gower, held the see from 1328 to 1347. The style, therefore, of the Palace is Decorated. Perhaps its most peculiar feature, and that which first attracts the notice of the visitor, is the rich and singular form of the parapet, a portion of which is shown on one of the plates which we have selected for the illustration of this notice. As far as is known, no such parapet exists in other buildings than those attributed to Bishop Gower at Swansea and Lamphey. Of these the former was probably erected by him, but the latter has only slight claims to be his work, (see *Archæologia Cambrensis*, Second Series, iii. p. 199,) for its parapet is much ruder, and is placed upon a building in the Early English style, with Late Perpendicular alterations.

The greater part of the remainder of the book contains an elaborate, learned, and judicious History of the Church and See. As we have thought that the pen of one of its joint authors is to be detected in the former part, so this portion of the book may be reasonably attributed to the other. All that is recorded concerning St. David is brought under review, and much the greater part of it shown to be legendary. Although, perhaps, it is not altogether devoid of truth, the difficulty of separating the real history from the mass of rubbish with which it





The River, 18.

ST DAVID'S CATHEDRAL.

VIEW FROM THE S.E.

Engraved by J. H. P. for the Museum, Bristol, 1852.

G. Smith del.



is encumbered is now almost too great to be overcome. We do not venture even to conjecture the amount of horror with which some of our friends will read the remark, that the notice of St. David in the *Annales Cambrie* "may be taken as a sufficient evidence of his historical existence, and the real origin of the establishment that bears his name;" but that "this is, perhaps, all that can be affirmed with certainty" concerning him. Alas! for the fine legend invented centuries after his death, and doubtless enlarged and improved by successive canons and monks, until it attained the elaborate form which it now presents.

It seems to be clear that St. David was a Bishop and Abbot at the same time. Such was the condition of many of the early bishops in Britain and Ireland.

We are inclined to think that the difficulties attending the determination of the extent of the diocese of St. David's may be correctly removed by supposing that the very early Welsh bishops held the same position as their contemporaries in the Irish Church; that they had not defined dioceses, nor cathedrals, but exercised episcopal functions wherever, and whenever, they were required; that it was the abbot, rather than the bishop, that presided over the district or province in which his abbey (or, perhaps more correctly, collegiate church) was situated; that persons in episcopal orders were not necessarily, and often not really, at the head of the establishment, but that care was taken to have a sufficient number of bishops in the country to meet all the requirements of it,—these possibly being little more than keeping up a due supply of priests for the service of the churches, all the superintendence of them, after their ordination, vesting in the head of the great monastic house of the district. These remarks may appear startling to some of our readers; but, should they acquire even a slight familiarity with the history of the ancient Church of Ireland, they will see that such opinions are far from being devoid of historical probability.

It will of course result from this state of things that no fixed dioceses existed, and that there cannot have been any metropolitan.

We have not space to follow the history of the see; but should have much liked to abridge, had it been possible, the curious account of the attempts of the celebrated Gerald de Barry to obtain the Pope's confirmation of his election to it. It presents to our notice a most remarkable illustration of the mode in which the Popes and Roman Curia acquired almost absolute power over even the most distant dioceses. They seem to have descended to the use of the utmost dissimulation in order to keep unsettled such questions as that presented to them by Giraldus, and apparently to have only, at last, decided them, when no more presents could be obtained.

But we must conclude, and in doing so express our thanks to the authors of this *History* for allowing us to have impressions of two of the plates belonging to it for the embellishment of our Journal.

The general view of the ecclesiastical buildings seems well fitted to convey to our readers a faint idea of their character, but a good one

of the beautiful mode in which they are grouped. The plate of the details of the palace shows some of the peculiarities and beauties of that edifice.

The book is quarto, consists of 400 pages, contains twenty-two plates, and the typography does great credit to the Tenby press.

**THE VISION AND CREED OF PIERS PLOUGHMAN.** Edited by THOMAS WRIGHT, Esq., M.A., F.S.A. (Library of Old Authors.) London: J. Russell Smith.

This new edition of one of the most curious remains of early English literature, forms part of a series of reprints of scarce books which Mr. J. Russell Smith, with much good taste and spirit, is bringing out for the archæological and bibliographical public. We have seen several of the books of this series; they are all in that most convenient form, small post octavo, and are remarkably well printed and got up at a moderate cost.

Mr. Wright has prefixed to the poem a learned introduction, which would be highly acceptable to nine out of ten readers, in a detached form, from its own intrinsic literary interest. We extract from it the following passages, which will explain the value of this poem to those among our readers who are not acquainted with it:—

“The History of the Middle Ages in England, as in other countries, represents to us a series of great consecutive political movements, co-existent with a similar series of intellectual revolutions in the mass of the people. The vast mental development caused by the universities in the twelfth century led the way for the struggle to obtain religious and political liberty in the thirteenth. The numerous political songs of that period which have escaped the hand of time, and above all the mass of satirical ballads against the Church of Rome, which commonly go under the name of Walter Mapes, are remarkable monuments of the intellectual history of our forefathers. Those ballads are written in Latin; for it was the most learned class of the community which made the first great stand against the encroachments and corruptions of the papacy and the increasing influence of the monks. We know that the struggle alluded to was historically unsuccessful. The baronial wars ended in the entire destruction of the popular leaders; but their cause did not expire at Evesham; they had laid foundations which no storm could overthrow, not placed hastily on the uncertain surface of popular favour, but fixed deeply in the public mind. The barons, who had fought so often and so staunchly for the great charter, had lost their power; even the learning of the universities had faded under the withering grasp of monachism; but the remembrance of the old contest remained, and what was more, its literature was left, the songs which had spread abroad the principles for which, or against which, Englishmen had fought, carried them down (a precious legacy) to their posterity. Society itself had undergone an important change; it was no longer a feudal aristocracy which held the destinies of the country in its iron hand. The plant which had been cut off, took root again in another (a healthier) soil; and the intelligence which had lost its force in the higher ranks of society began to spread itself among the commons. Even in the thirteenth century, before the close of the baronial wars, the complaints so vigorously expressed in the Latin songs, had begun, both in England and France, to appear in the language of the people. Many of the satirical poems of Rutebeuf and other contemporary writers against the monks, are little more than translations of the Latin poems which go under the name of Walter Mapes.

“During the successive reigns of the first three Edwards, the public mind in England was in a state of constant fermentation. . . . . Under these circumstances appeared Piers Ploughman. . . . . It appears to be generally agreed that a monk was the author of the poem of Piers Ploughman; but the question, one

perhaps but of secondary importance, as to its true writer, is involved in much obscurity. Several local allusions and other circumstances seem to prove that it was composed on the borders of Wales, where had originated most of the great political struggles, and we can hardly doubt that its author resided in the neighbourhood of 'Malverne hilles.' . . . . Piers Ploughman is, in fact, rather a succession of dreams, than one simple vision. The dreamer, weary of the world, falls asleep beside a stream amid the beautiful scenery of Malvern Hills. In his vision, the people of the world are represented to him by a vast multitude assembled in a fair meadow; on one side stands the tower of Truth, elevated on a mountain, the right aim of man's pilgrimage, while on the other side is the dungeon of Care, the dwelling place of Wrong. . . . . Of the ancient popularity of Piers Ploughman we have a proof in the great number of copies which still exist, most of them written in the latter part of the fourteenth century; and the circumstance that the manuscripts are seldom executed in a superior style of writing, and scarcely ever ornamented with painted initial letters, may perhaps be taken as a proof that they were not written for the higher classes of society. From the time when it was published, the name of Piers Ploughman became a favourite among the popular reformers. The earliest instance of the adoption of that name for another satirical work is found in the Creed of Piers Ploughman, printed also in the present volume, and in which even the form of verse of the Vision is imitated.

"In this latter poem, which was undoubtedly written by a Wycliffite, Piers Ploughman is no longer an allegorical personage—he is the simple representative of the peasant rising up to judge and act for himself—the English *sans-culotte* of the fourteenth century, if we may be allowed the comparison. When it was written, a period of great excitement had passed since the age of Langlande, the reputed author of the Vision—a period characterized by the turbulence of the peasantry—which had witnessed in France the fearful insurrection of the *Jacquerie*, and in England the rebellion of Wat Tyler and Jack Straw.

"The poem of Piers Ploughman is peculiarly a national work. It is the most remarkable monument of the public spirit of our forefathers in the middle, or, as they are often termed, dark ages. It is a pure specimen of the English language at a period when it had sustained few of the corruptions which have disfigured it since we have had writers of "Grammars;" and in it we may study with advantage many of the difficulties of the language which these writers have misunderstood. It is, moreover, the finest example left of the kind of versification which was purely English, inasmuch as it had been the only one in use among our Anglo-Saxon progenitors, in common with the other people of the North."

As a specimen of the poem itself, we append the following:—

"Thanne goth Glotin in,  
And grete othes after.  
Cesse the souteresse  
Sat on the benche;  
Watte the warner,  
And his wif bothe;  
Tymme the tynkere,  
And tweyne of his prentices;  
Hikke the hakeney-man,  
And Hugh the nedlere;  
Clarice of Cokkeslane,  
And the clerk of the chirehe;  
Dawe the dykere,  
And a dozeyne othere.

Sire Piers of Pridie,  
And Pernelle of Flaundres;  
A ribibour, a ratoner,  
A rakiere of Chepe,  
A ropere, a redyng-kyng,  
And Rose the dyssheres;  
Godefray of Garlekhithe;  
And Griffyn the Walshe;  
And upholders an heep,  
Erl by the morwe,  
Geve Gloton with glad chere  
Good ale to hanselle."

THE ULSTER JOURNAL OF ARCHÆOLOGY. No. VIII. Belfast:  
Archer & Sons. London: J. Russell Smith.

This Number of the Northern Irish Antiquaries' Journal continues the interesting notices of "French Settlers in Ireland," "Original Documents connected with Irish History," and the conclusion of a Biographical Sketch of Walker of Londonderry. There

is also in it an able account of the Island of Tiree and its Antiquities, illustrated by a map on a good scale. The following extract will give a fair idea of the care with which the antiquities of this remarkable little island are treated:—

"But the most conspicuous remains in the island are those at Kirkapoll, in the neighbourhood of the modern parish church, and on the north side of the Kirkapoll Bay. Here are two distinct burying-grounds. One of them contains the ruins of an old church, and several of the narrow decorated tombstones of the Iona pattern, some of which are probably to be reckoned among the numerous spoiliations of the Sacred Isle: one of them, in particular, which bears the following inscription on the bevel of its margin:—*FINGONIVS : PRIOR : DE Y : ME : DEDID : PHILIPPO : IOANNIS : ET : SVIS : FILIIS : ANNO DOMINI M<sup>o</sup> CCCC<sup>o</sup> XCII<sup>o</sup>.* This Prior was of the Clann Mac Finguine, now called Mackinnon, and is thus noticed by Mac Firbis:—'Finguine, abbot of Hy, brother to Domhnall son of Gillebride.' About 30 yards on the south-east is another, but seemingly more modern, cemetery, called *Claodh Odhrain*, that is, 'Oran's grave-yard,' from St. Columba's disciple, the first who was said to have been interred in Iona, and from whom the Relig Oran, or great cemetery, there takes its name.

"A little distance north of these grave-yards is a rocky eminence, the summit of which is occupied by the ruin of another church of smaller dimensions, but more ancient than that in the principal grave-yard. It measures 23 feet by 11 feet 6 inches. It possesses the peculiarity observable in the old churches at Iona, and Kilkenich, and Templepatrick in Tiree, that it has no east window, but instead, two narrow deeply-splayed windows on the north and south, near the east angles. The doorway, round-headed, is in the south, near the west angle. The rock on which this little fabric stands is nearly circular, and, what is very curious, the natural unevenness of the floor has never been rectified.

"The farm of Kilchennich, on the west side of the island, takes its name from an old church built by, or in commemoration of, St. Canice. It is 28 feet 6 inches long, and 13 feet wide, without any east window. The east and west gables are entire, and part of the side walls are standing. The doorway, with a circular head, is in the west. Close to it is a curious mound, about which human bones are continually exposed by the drifting of the sand, while the space within the walls is quite choked up. The writer in the *Statistical Survey* observes:—'There is at the chapel of Kilkeneth, in Tiry, a burying-ground so sandy, that, by blowing, heaps of human bones are seen, and coffins often exposed before half consumed. It is now surrounded by sand-banks higher than the side walls: they no longer bury here.'"

PROCEEDINGS AND PAPERS OF THE KILKENNY AND SOUTH-EAST OF IRELAND ARCHÆOLOGICAL SOCIETY. Vol. I., Part I., New Series. January, 1856.

We have received the first part of these *Transactions* for the current year, and we congratulate our Irish brethren on their appearance. They show that an enlightened spirit of archæological research exists not only in the Irish Metropolis, as well as in Ulster, but also in the more southern portions of Ireland. The papers published by this Society are of considerable local interest, but they are not so well illustrated as those of the Ulster archæologists; and all antiquarian memoirs are greatly aided by scientific illustrations. The principal paper in this part is on the "Ecclesiastical Antiquities of Youghal," forming the conclusion of a series. It is clearly and minutely treated, and it contains wood-blocks of some memorials of Sir Walter Raleigh, such as his house, so called—but which does not appear to be so old by a century or more—and his yew tree seat in the garden.

